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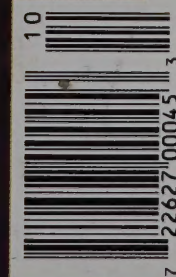
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# SARAYA

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IS BACK**

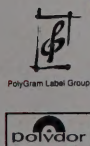


**Sandi Saraya \*Sings her ass off**

**Tony Bruno \*Guitars for days**

**Peter Collins \*His last production was Queensryche's "Empire"**

**SARAYA  
"When The Blackbird Sings"  
A Real Hard Rock Album**





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NUMBER 325, OCT. 1991

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PHOTO: ANTHONY CUTAJAR

Published by:  
Hit Parader Publications, Inc.  
40 Violet Ave.  
Poughkeepsie, NY 12601

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Cover Photo: Ross Halfin/Zlozower

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HIT PARADER (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from Perretta Media Corp. Second class postage paid at Poughkeepsie, NY, and at additional offices. © Copyright 1991 Hit Parader Publications, Inc. All rights reserved. Printed in U.S.A. Subscription: 12 issues \$29.50, 24 issues \$55.00, Vol. 50, No. 325, Oct., 1991. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930, and accompanied by stamped self-addressed envelope. Postmaster: Send address changes to: Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930.

Distributed by Capital Distributing Co.,  
60 Division St., P.O. Box 158,  
Derby, CT 06418-0158.



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COOPER**



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# WE READ YOUR MAIL.



**Trixter:** Some fans think they're the best band around.

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I just want to say that you shouldn't feature the same groups (like Def Leppard and Warrant) every month. Give some of the other groups a place in your mag. I happen to be the biggest fan (and not the ONLY one) of Alice Cooper. I only have a few good pictures of Cooper. And two of the three are at least a year old. If you want me to start buying your mag more often, start putting some REAL heavy metal bands in your mag like Cooper.

**Slash**  
Monroe, MI

Trixter is about the best band around. Their music is so easy to relate to. When I first bought their tape, I had just ended a relationship, so I was really depressed. Then I heard *You'll Never See Me Cryin'* and I realized that it wasn't just my loss. Then their video *Give It To Me Good* premiered. That was the coolest video ever! Two days later I called their record company, to ask about tour dates. Next thing I know P.J. Farley comes on the phone. He was really sweet and he wasn't in a rush to get off. Two months later I went to see them at the World Stage. We went backstage before the show. Peter, P.J. and Steve took time out to talk to us and take pictures. By the way, they were great onstage. On October 12, I went to the Ritz to see them with Stryper. I went backstage to see them. I stood waiting for them in the rain. Finally they came out, they were in a rush. But Steve and P.J. took time out to take pictures and talk to us. I think it's really great when a band hangs out with their fans. I gave Steve a Swatch. I really hope he likes



it. Anyway I just wanted to say how great they are and I know they're going to make it big.

**Trixter rules**  
**Laura G.**  
**Manhattan, NY**

Why is it that so many people put down rock and roll? Is it just for publicity? That's stupid! I've read in newspapers about kids who have committed suicide and the parents blame it on 'satanic music' such as the famous Judas Priest trial. Now there's the forever on-going trial of Ozzy Osbourne!!!! Why? Why can't parents believe that not all kids are angels? Some do wrong and others are goody-two shoes. I have listened to rock and roll for a long time. And I'm fed up watching on television or reading in newspapers about how bad rock music is and that it's the devil's music. It's not! Trust me. I know people who believe in black magic and white magic. Music has nothing to do with that. I know people have their own opinions. I've definitely got mine, but I wish that if something happens, like a bomb explodes, that the people of the other generations don't blame it on rock music. Most musicians write songs about the environment, how bad war and drugs are and everything! They know that someday, we, the next generation, will be ruling this screwed-up world. And with their songs, they try and tell us what's wrong, so that we won't end up in the hell that they're in.

**Terminally frustrated**

I'd just like to say that I'm sick and tired of Skid Row always being called "pop metal."

The only reason they got tagged that is because they toured with Bon Jovi. Now they get compared to Winger, Warrant, Slaughter and Trixter. They're a bit closer to Jetboy, Hanoi Rocks and Motorhead. Live, they're a cross between the Ramones and the Sex Pistols. Would a "pop metal" band cover *Holidays In The Sun* and *Blitzkrieg Bop*???? Bottom line is they're a lethal, dirty, kick-ass band and not a wimpy pop band.

**Skids #1 Fan**  
**Sean**

I am a singer, yet I cannot get into any clubs in this area to see bands perform because of my age. I cannot get a school loan, a loan to buy a car, nor can I enter most contests—even on MTV—because of my age. So how old am I? EIGHTEEN!! And I am a legal adult in the United States. I am sick and tired of the inequality and disrespect most of us face as young adults.

**Cathy Williams**

In the Information Center (April, '91), it says



**Slaughter: Are they being compared to bands like Skid Row?**

## SACRED REICH

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#1 Kiss Fan  
David from Michigan

My name's Sheryl and I'm a beginning bassist from St. Paul, MN. I want to dedicate one wall in my room to great bassists, but no mag puts pinups of just bassists in their mag. I only have eight different pics; that surely can't fill up a wall. Could you please put more pinups of bassists in your mag? But please, don't do Nikki Sixx or Rachel Bolan; these guys have a lot of pics by themselves. I'm talking more like Michael Hannon of Salty Dog, Johnny Colt of the Black Crowes, Kyle Kyle of Bang Tango and guys like that. Thanx.

Sheryl

My friend and I went to the Civic Center to see Poison and Slaughter. We almost got to the front of the line. When the doors opened, we tried not to push, but the anticipation made it impossible. Once we got through the doors we ran to the stage; we got to the front row. When Slaughter finally came out, I was totally impressed! I hadn't been a Slaughter fan before, but their performance made me come to my senses! Mark made everyone feel like they were noticed and that's the greatest feeling! Then Poison came out! So many great things happened; it would be impossible to tell you everything! I'll just say that Bret reached for MY hand. He really got us psyched and the rest of the band were just as much frontmen as Bret was! The light show was the best! And I'd say the most touching moment was when the whole audience joined into a chorus of 'You take the high road and I'll take the low road' during *Something to Believe In*. It was really the happiest day of my life and I won't ever forget Poison! Thank you so much!

Cathy  
Scarborough, ME

I think you should add more Megadeth, Slayer and Slaughter. Other than that, your magazine is great. I have written a poem to the best metal band that ever lived—MEGADETH!! It's dedicated to the master, Dave Mustaine. Your guitar is hot like fire. Your eyes filled with desire. Your mind is so intense. To me you make so much sense.

Your music soars like an eagle. It's far from being feeble. Your songs are full of intelligent ooze, but please remember—stay away from the booze.

From someone who cares,  
Didi Krystians  
Osoyoos, B.C. Canada

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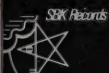
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# THE INFORMATION CENTER

Axl Rose continues to live life to the beat of his own drummer — no matter who or how many he might hurt. Axl's latest outrage was showing up two hours late to a sold-out show at New York's Nassau Coliseum. Supposedly

some other business engagements kept Mr. Rose occupied in New York until well after 10 P.M. — at which time he first began the hour-long limo ride to the Coliseum. The 15,000 fans who had gathered at 8 P.M. to be entertained

by Skid Row (who were on time) and the Gunners, were understandably upset, booing the band upon the tardy appearance. Even Axl's excuses—where he blamed countless others for his behavior — failed to soothe the crowd's hostile attitude.

\*\*\*\*\*

Are White Lion in trouble? Apparently last June bassist James Lomenzo and drummer Greg DeAngelo handed in their walking papers to vocalist Mike Tramp and guitarist Vito Bratta. The cause of the problem? Why money, of course! It seems that the boys weren't particularly satisfied with their cut of the band's concert take, and with buck's from the band's most recent LP, *Mane Attraction*; not exactly rolling in, they felt the time was right to make their move. Of course, with a tour in the offing, neither Bratta nor Tramp were exactly thrilled with their bandmate's decision.

\*\*\*\*\*

Another band in some internal hot water is Poison. The rock grapevine has been abuzz in recent weeks about some supposed fisticuffs that took place among the bandmembers. The story goes that the friction between frontman Bret Michaels and guitarist C.C. DeVille reached a fever pitch after a recent show, and the pair started duking it out. Later, the entire band poured off their tour buss, in the middle of nowhere, and had it out, leaving more than their egos battered and bruised. This is certainly not the first time the Poison boys have fought it out among themselves, but the question is, will this be the last time?

\*\*\*\*\*

Skid Row's ever-controversial Sebastian Bach has been causing some consternation among industry observers with his "swearing like a sailor" at each and every band performance. Granted, the audience drawn by the Skid Row/Guns N' Roses bill has probably heard all those words before, but there are those that feel ol' Bas is still going a bit too far. You may recall he got in similar trouble last year when he let forth with a steam of non-deleted expletives when the Skids opened for Bon Jovi. At that time the "teen scene" Bon Jovi crowd was "horrified" by his actions — as was Jon himself.

\*\*\*\*\*

TIDBITS & ASIDES: Is Robert Plant working with outside writers in the hope of recapturing his platinum sales magic? ... Is Aerosmith trying to settle their record label problems in a peaceful fashion? ... Is former KISS guitarist Ace Frehley finding it hard to get a new recording contract?

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# ROOTS

BY ANNE LEIGHTON

**N**ormally, *Roots* brings you the beginnings of top rockers' lives. This time we decided to find out what keeps Queensryche's down-to-earth singer Geoff Tate rooted.

**HIT PARADER:** A reader from Los Angeles thinks that *Silent Lucidity* sounds like Pink Floyd. Is there some inspiration from Pink Floyd; if not, who inspired it?

**GEOFF TATE:** Pink who? (he laughs). Well, Pink Floyd's always been a band that we looked up to for years. The man who worked on the orchestration of that song is Michael Kamen. And in addition to numerous films such as *The Dead Zone*, *The Bounty* with Mel Gibson, he's worked with Pink Floyd for years, as well as with us. He started on *The Warning* album back in 1984. The first time we collaborated on something, there were probably little hints of Pink Floyd in there as well.

**HP:** It seems you guys aren't afraid of sounding a little pompous with your music, are you?

**GT:** No. We're probably as pompous as you can get. (laughs).

**HP:** You don't seem to mind that word 'pompous,' do you?

**GT:** No, not at all. Somebody's got to be arrogant and it might as well be us.

**HP:** We want to know your fitness—workout and diet—regime. Also, do you get all those gym shirts you wear on stage for free?

**GT:** No. I don't get them for free, unfortunately. Well, I'm really a fashion failure. I don't really put much concern in how I dress. Maybe I should, if I'm gonna be in photos. I do work out quite a bit. And I go to gyms to keep in shape. My job is very physical and it takes a lot out of me when I do a show. So I have to keep myself in good shape so I can perform well. I usually work out three days on and one day off. I usually do aerobic activity—lifecycle, running or stairmaster kind of things. I also do weightlifting.

**HP:** Are you able to keep up with this regimen on the road?

**GT:** Yeah. That's what I do as part of my thing. If I didn't do that, I wouldn't be able to perform. I'm pretty convinced of that.

**HP:** Do you do anything special for your diet?

**GT:** I've been trying to become more of a disciplined vegetarian. I'm very much convinced that's the healthiest way to eat. So that means taking all dairy and animal bi-products out of your diet. It's very difficult to do that, 'cause everything has cheese or milk in it. Milk is a bad scene anyway, especially for a singer; we don't need that extra mucous in the throat. So I try to keep that out of my diet. But that's very hard to do. I try to eat a lot of food with high carbohydrate content like baked potatoes, brown rice, raw vegetables, oatmeal and

Each issue, *Hit Parader* gives you a special insight into the personality of a rock and roll celebrity. This month's star is Queensryche's main man, Geoff Tate.



PHOTO: ROSS HALFINZLOZOWER

Geoff Tate: "Queensryche are probably as pompous as you can get."

beans, while I eat minimal fat content, which you get from potato chips, fried rice, mayonnaise and red meat. Fats are in almost anything that's manufactured these days.

**HP:** Do you have a favorite pig-out food?

**GT:** I would say when I get really, really depressed and just give up on all my discipline, I'll go buy a jar of peanut butter and make a whole series of peanut butter sandwiches.

**HP:** Operation: *Mindcrime* is an older record, yet Queensryche is performing that album in its entirety on your current tour. Don't you feel that's regressing?

**GT:** Well, the first night we performed it in Dublin, I was asking myself "Why are we doing this?" It was very exhausting. It's a very tough performance to give. That record is all very up-tempo. It's got a certain intensity that

you have to maintain. It's almost 50 minutes of nonstop energy before it sort of lets up a little. By the end of the show, I was a pool of sweat on the floor. They had to mop me up and squeeze me out backstage. I was so spent. It was very exciting for us to do it. We've always wanted to do it as a whole performance piece. That's what it was meant to be, but we never had a chance to do that opening for another band because of time restriction. So now we're doing an hour of new material and some really old stuff. Then we do the hour set of *Mindcrime*. So it's two-plus hours of Queensryche each night. It's very exciting. I don't think it's regressing at all. It's part of our history and we're very proud of it. Our fans have written letters and wanted to see it performed that way. And we wanted to do it, so we figured, 'let's do it.' That attitude is what makes Queensryche special.



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# HIGH STYLIN'

## HEADBANGERS SPEAK OUT!

BY JODI SUMMERS

We asked your favorite rock gods

What's your most precious memento?

and we got some surprisingly

sentimental answers.

My leather jacket. I've had it for a hella long time. I bought it our first time in England where you can get leather things hella cheap. It's shattered now. The thing's ripped and the arm's come off five times. I sew it back on because it's hella comfortable.

**James Hetfield**  
**Metallica**

It's in between my legs . . .

**Stephen Pearcy**  
**Ratt**

My guitar collection. I love my guitars. I have an extensive vintage guitar collection, I don't even have to play them, I can just look at them and get a thrill.

**Tom Keifer**  
**Cinderella**

If we're going to be dopey about this, I do have one thing that is pretty cool. My mom did something for me from when I was zero minutes old until I split home when I was 18. She got a book together of everything that had to do with my life up until then. She's got the telegrams that came in when I was born, to souvenirs from every trip that we made. There are pictures, because she was a press photographer up until she married my dad; every press clipping on my dad who was a tennis pro; old stuff from school. All that kind of stuff, and it's all order.

**Lars Ulrich**  
**Metallica**

There are a couple different things that have really touched me. Metallica gave me a gold album for **Master Of Puppets**. That was cool. I didn't expect that, but I'd helped to finish the tour. When they gave me that, it really hit me. The first few months I was in a total daze. I just was going with it. No sleep or anything. Then I had some of Cliff's basses for a while. I played them on the EP. Cliff's parents have them back now, and Lars has one at his house.

**Jason Newsted**  
**Metallica**

It's a letter a kid wrote to me when I was in Night Ranger. This kid was going to commit suicide until he listened to one of our albums and heard the words to the song *Big*

*Life*. He said, "It kept me from cashing my chips and buying the big one. It made me think about life and that life is what you make it." As corny as it may sound, it's pretty amazing that a song I wrote in my living room has kept someone from making an irreversible mistake. The other memento is a pair of panties that are stenciled "Jack" in the front and "Night Ranger" with her phone number on the back. I like those too.

**Jack Blades**  
**Damn Vankees**

It's probably this 9" blade knife I bought when I was six in Puerto Vallarta, Mexico. I gave it to my grandfather as a present, and he gave it back to me 20 years later. I collect knives and I have it in a display case. It's cool.

**Nikki Sixx**  
**Motley Crue**

I buy a lot of things, but I throw a lot of things away, I'm not very materialistic. The Cult, really, our songwriting partnership, our friendship is probably what I value above everything else.

**Ian Astbury**  
**The Cult**

I don't know if I have anything that is that precious to me. There are a lot more things that are more precious to me than a lamp or a trophy or a piece of jewelry.

**Paul Stanley**  
**Kiss**

My family; my dogs, Mia Noel and Whiskey Lee; my girlfriend; and my band - the people that are closest to me. Without them all the other things mean nothing because I have no one to enjoy them with.

**Bret Michaels**  
**Poison**

We played Japan, and there was this little girl who couldn't speak English that well. She knew the lyric to *Little Jack Horney* and realized that I'm influenced by fractured fairy tales. She gave me this fairy tale book - Mother Goose tales in Japanese. When she presented it to me, she said "Please don't lose this book. I had it when I was a little girl, and I loved it. Now, I want you to have it."

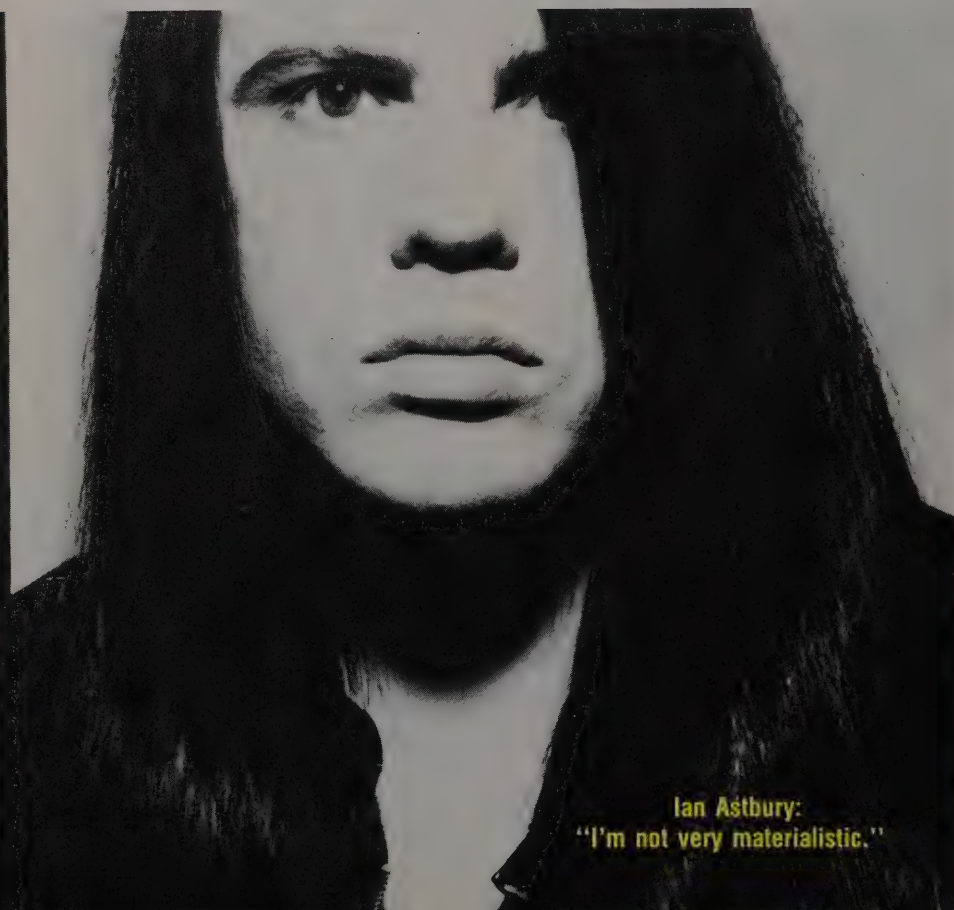
**Gary Cherone**  
**Extreme**

My wedding ring.

**Geoff Tate**  
**Queensryche**

My cat, Roscoe. It's a really cool cat. It's a black and white mutt. I bought her in Alabama, on the last tour and had her on the road for two weeks. I had to sneak her everywhere in my jacket. Like when we checked into a hotel, I'd wait on the bus for my key, and then we'd cruise right in. The cat's really mellow, really kicked back.

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**Ian Astbury:**  
"I'm not very materialistic."



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# CAUGHT IN THE ACT

BY DENNIS WOLF

It was an hour before the arena doors were to open and Cinderella's Tom Keifer stood alone on stage, issuing salvo after salvo of guitar thunder from his Gibson Les Paul guitar. Occasionally a familiar riff could be deciphered, a smidgen of *Gypsy Road*, a note of *Shake Me*, but mostly Keifer amused himself with playing whatever blues riff happened to fit his mood. After all, there wasn't an audience to please. He was out there merely to check out the equipment and to entertain himself. As he slowly strolled back and forth across the stage, playing away, he could barely restrain the smile that was continually crossing his lips. It wasn't hard to see that at that moment, Tom Keifer was a man in his element.

"I enjoy soundchecks," he said when he finally came off stage. "Sometimes there are problems you have with the gear that have to be worked out. But most of the time the crew has done a great job and you've got the chance to just have some fun. Sometimes we get together as a band and jam- other times when we finish that, I'll just hang around and do whatever I feel like. It's a lot of fun."

Having fun seems to be the operative words for Cinderella as their **Heartbreak Station** tour continues to pick up momentum. Already, the band has played dozens of dates across the country, with hundreds more to follow. But the thought of spending the next year of their lives living out of suitcases doesn't discourage Keifer and bandmates Jeff LaBar (guitar), Fred Couray (drums) and Eric Brittingham (bass). This is one band built to last on the road. In fact, as the band members are the first to acknowledge, the more times they get on stage and play, the better they are!

"It was great to get back on stage with this tour," LaBar said. "It had been too long since we were on the road. It always takes you a few days to get used to it again- all the things from travel to the food to getting on stage in front of people. But we've picked up a lot of momentum recently- things have just been going great."

Certainly the crowd of thousands that had assembled to cheer on the Cinderellas couldn't have been more excited about the evening's anticipated highlights. Even before the arena had darkened, heralding the band's arrival on stage, the packed house was on its feet, chanting the band's name and holding aloft banners that proclaimed "Welcome To

# CINDERELLA



Tom Keifer: "We are a pretty boring bunch of guys when we're on the road."

Heartbreak Station" and "Cinderella Rules." The intensity of the fans' enthusiasm went up even higher when the stage lights went on and the band immediately launched into *Gypsy Road*, getting the evening's festivities off to a flying start. From there the action remained non-stop for the next two hours with songs from the band's previous two albums, **Night Songs** and **Long Cold Winter** rounding out a set that heavily featured material from the group's latest disc.

After the show, as the crowd slowly filed out of the arena, the show's powerful tunes still ringing in their ears, the Cinderella guys sat quietly in their dressing room winding down from their performance. Unlike so many other groups who seem to use getting on stage as a break from 22-hours of off-stage hijinks, the Cinderellas exuded a professionalism that stated that they knew where their priorities were-

and that they were never going to forget the real reason they were on the road.

"We are a pretty boring bunch of guys," Keifer said. "If you want wild stories or great backstage incidents it's better if you don't hang around with us too much. The fact is that we love what we do, but we have a real business-like attitude to putting on a show. We know how much the fans are spending to come out to an evening like this- it's not easy for them, and we want to make sure that our energy goes into entertaining them, not fooling around on the bus."

"There are party bands in this business, we all know that," Couray added with a smile. "We've just never been one of them. We don't come from L.A., and we're not part of that scene, though I've got a lot of good friends who are. We're just happy being who we are and what we are, and what's great is that a lot of fans seem real happy to have us just that way."



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# PICK HIT

BY ROB ANDREWS

## THUNDER

### ENGLISH ROCKERS RALLY AGAINST ADVERSITY WITH BACKSTREET SYMPHONY.

The blues have always been at the heart of rock and roll. Forget the flash, the fancy clothes and the outrageous attitudes which seem to pass for "star quality" these days. When you get right down to it, if a band can capture an element of that blues-based magic that helped such classic bands as Led Zeppelin, Deep Purple and Bad Company rocket to the top, they've got that elusive star quality in spades. Thunder has that quality. Despite enough trials and tribulations to do in any band for good, these English rockers have battled back to see their album, *Backstreet Symphony*, finally provide them with a solid foothold of success on both sides of the Atlantic. For vocalist Dan-

ny Bowes, drummer Harry James, guitarist Luke Morley and Ben Matthews and bassist Snake, that success couldn't have come at a better time.

"This is a second life for us in the States," Morley said. "Actually, *Backstreet Symphony* was originally released in America in 1990 on another record label. Well, I shouldn't really say it was released... it escaped. But everything has turned out for the best because people at Geffen Records caught us live at some shows, and they were impressed enough to sign us. We thought they'd want us to go in and make a new record — but they were so blown away with *Backstreet Symphony* that they wanted to re-release that. We couldn't have been happier."

Certainly the story of *Backstreet Symphony* is one of the stranger tales to emerge from the rock world in recent years. It's hard enough for most bands to just get an album released by a major label... but to have the same album released by two major labels is unheard of, at least until now. But it's not hard to understand why the folks at Geffen were so excited by the music of Thunder. Bathed in the classic Brit-rock sound of heavy guitar riffs, scorching vocals and memorable melodies, such tracks as *She's So Fine*, *Dirty Love* and *Higher Ground* seem to practically swagger out of your stereo speakers. This is music that's bold and strident, stuff that'll get your blood pumping from first note to last. Perhaps the easiest way to describe the sound of Thunder is to say that it upholds the best elements of the classic English rock tradition.

"British rock is rediscovering its roots," Morley said. "It's trying to get back a degree of credibility it hasn't had since bands like Bad Company in the late '70s. There was an intensity and honesty in that music that most latter-day rock has missed. Songs like *She's So Fine* and *Dirty Love* do have a somewhat arrogant, lyrical stance, but we like that. That's what the kind of music is all about."

Despite their recent ups and downs, the roots of Thunder stretch back six years to an English band called Terraplane where Morley and Bowes first teamed their talents. That band made quite an impact on the British rock circuit, releasing a series of critically acclaimed albums and creating a stir whenever they hit the concert stage. But when the commercial steam began to run out of Terraplane, Bowes and Morley decided to head in a new direction, aided by former Duran Duran guitarist Andy Taylor, of all people, who eventually was to produce *Backstreet Symphony*. Soon they rounded out the lineup of the newly christened Thunder and began honing their material on the concert stage.

"We make friends whenever we go on stage," Bowes said. "That was true from the first moment we started playing live. It doesn't matter if it's in America or England. We never have any worries about the audience."

Their European shows led to a recording contract, and the initial emergence of *Backstreet Symphony*. The album was an immediate smash throughout the Continent, raking five-star reviews in all the British rock publications. The band's success led them to perform in front of 72,000 fans at the Dorington Monsters Of Rock Show — and Thunder stole the night. But in America it was a different story. The album was quickly buried by the label, and the group's American club tour was poorly advertised. It looked like Thunder's dreams of international success had come to an abrupt end. But then almost a year after *Backstreet Symphony* had been first released, it was given new life, and this time the band plans to make the most of it.

"We're normal, nice guys who just happen to play rock and roll," Bowes said. "We're not full of ourselves just because we're on stage. But we are entertainers. We know the audience, whether they're listening to our album or seeing us live, expect us to realize their dreams for them. That's our goal every night."

Thunder (l to r): Ben Matthews, Harry James, Danny Bowes, Luke Morley, Snake.





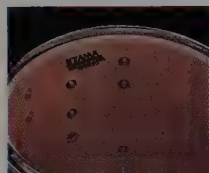
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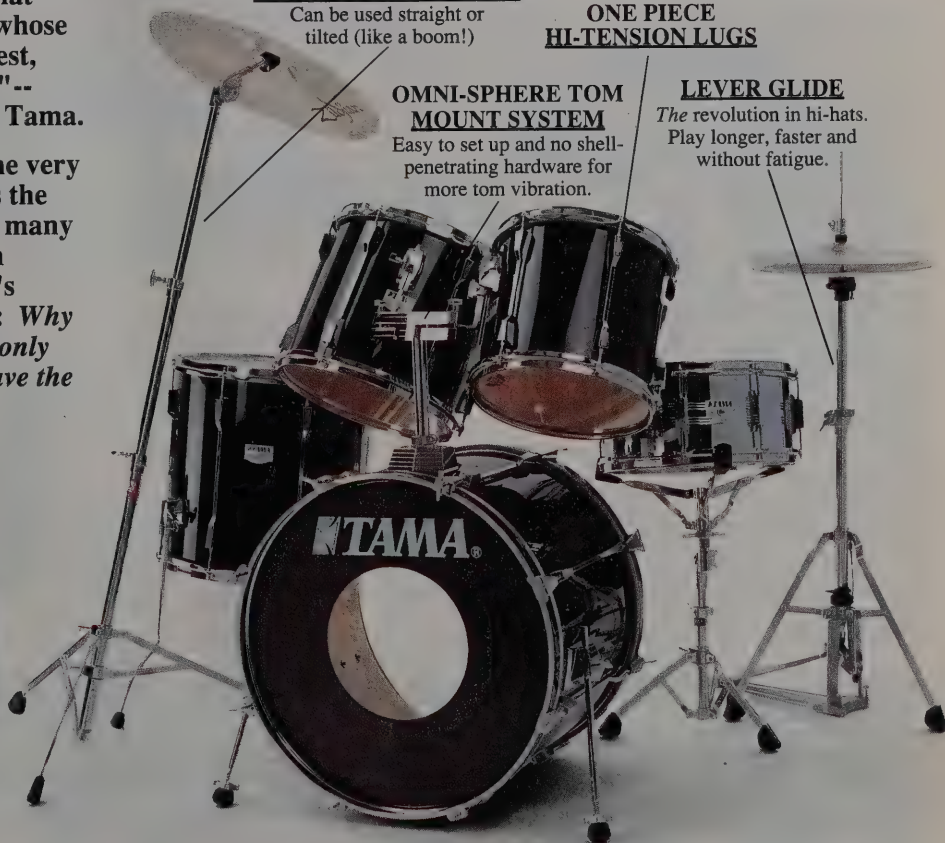
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# HEAVY METAL HAPPENINGS

Here's a little insight on the surprise breakup of Guns N' Roses from their long-time manager, Alan Niven. It appears that Niven and vocalist Axl Rose have had a number of run-ins over the last year, most notably one when Rose showed up two hours late for a rehearsal with the Rolling Stones last year.

From that point on, Niven — who had alienated many within the rock community with his increasingly arrogant attitude — began to lose more and more control of the band. Finally, last May, the split came with the Gunners going off with their road manager Doug Goldstein, leaving Niven high n' dry.



Axl Rose: At the root of management problems?

PHOTO: BOB LEAF



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**Badlands: Jake E. Lee (second from right) defends *Fire And Rain*.**

Badland's Jake E. Lee has bristled at those who suggest it was strange for the band to record a version of the old James Taylor hit, *Fire And Rain*. Lee is quick to point out that great rock bands like Judas Priest have recorded songs written by people like Joan Baez and Fleetwood Mac, and even Great White scored a recent hit covering Ian Hunter's *Once Bitten Twice Shy*. "*Fire And Rain* is a great song, and we do rock it up a bit," Lee said. Certainly those who have heard the cut know that the man ain't lying about that!

\*\*\*\*\*

Here's a hot one for ya; apparently, Whitesnake leader David Coverdale is back in the recording studio with none other than former Led Zeppelin guitarist Jimmy Page serving as his musical cohort. It seems the pair are laying down a number of tracks (with Page playing guitar and producing) before deciding if their venture should go any further. In the mean time, rumors persist that Page continues to contact Robert Plant about a possible Led Zeppelin reunion, but those rumors seem less and less likely to ever become reality.

\*\*\*\*\*

Lovely Lita Ford is back at work recording a new LP. It's no secret that Lita has had less than a glorious year with both professional and personal problems derailing her steamroller to success. But those who have heard her new songs say that Ford has channeled some of her recent frustrations into her music, giving it a depth and attitude not heard in her music before. With any luck, the new disc should be hitting record stores by year's end with a major tour to follow.

\*\*\*\*\*

Jon Bon Jovi seems bound and determined to get his band back into the studio immediately, if not sooner. After months of delays for a variety of reasons (most notably the completion of guitarist Richie Sambora's first solo LP), the Bon Jovi gang has agreed to at least try to live together long enough for one more album and tour. While the band's fragile egos seem to be holding up quite well these days, those close to the scene say the slightest thing could set the egg shells breaking.

\*\*\*\*\*

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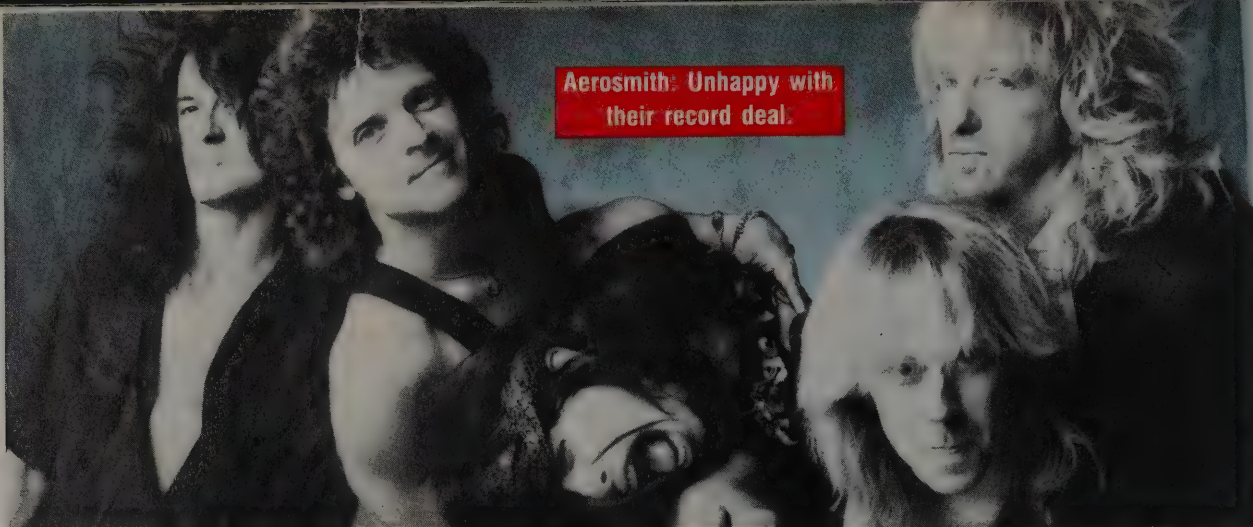
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**Aerosmith: Unhappy with their record deal.**



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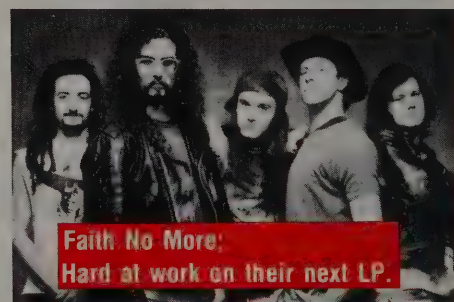
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There are rumors that Aerosmith have expressed strong displeasure with their label, Geffen Records. In fact, according to sources close to the scene the band has issued the label an ultimatum of sorts, stating that unless certain financial "sweeteners" are added to their present contract, they'll walk following that contract's completion, which requires two more albums. Of course, the folks of Geffen are concerned with Aerosmith's stance, but with groups like Guns N' Roses, Nelson and the Black Crowes filling company coffers, they're not about to be backed into a financial corner.



**Faith No More:  
Hard at work on their next LP.**

Faith No More may well have been the hard rock success story of 1990 — but these San Francisco rockers seem determined to make sure that 1991 is gonna be an even bigger year for them. According to bassist Billy Gould, the band is well underway with their latest LP (their fourth, by the way) and that the music is even more bizarre and unusual than last time. "We've been playing around with about eight songs," he said. "They're all pretty interesting. The next album will definitely be different than anything we've done before. The thrash stuff will be even thrashier, and the slower stuff will be even more beautiful. It'll be totally extreme."

\*\*\*\*\*

Ozzy Osbourne is going through his own private hell trying to complete his latest (and quite possibly his last) album. After sorting through countless producers, and wading through a truckload of new material, Osbourne had to basically scrap all the work he had done last winter and spring and virtually start from scratch. Originally hoping to have the new disc in stores by late summer, Ozzy now realizes he's gonna have to hustle to have the disc out in time for the Christmas season.





Skid Row: There's A Story Behind Their LP Cover

In case you didn't know, the strange cover that adorns Skid Row's latest LP, **Slave To The Grind**, was painted by none other than Sebastian Bach's father, David Bierk, a noted artist in the family's home city of Toronto. The cover is a take-off on a famous 17th century masterwork that was done expressly for the Skids' LP. "My dad is a really good artist," Sebastian said. "He's really supportive of the band and I think it's really cool that his painting is on the cover."

\*\*\*\*\*

Oh those guys in Saigon Kick... what a bunch of sweeties! It turns out that while editing their most recent video in Los Angeles, vocalist Matt Kramer and guitarist Jason Bieler raised more than a few eyebrows with their outrageous behavior. First, after finishing their work, the pair retired to a local nightclub where they proceeded to each down 14 tequila shooters. Then, feeling no pain, Bieler returned to his hotel, and after complaining about his room with no results, proceeded to start urinating in the hotel lobby. The cops were called, but some quick-thinking band representatives bribed anyone who saw Jason's actions, leaving nobody to press charges.

\*\*\*\*\*

Warrant's Jani Lane is getting sick and tired of having his band called a "pop" group. In fact it seems as if Jani has instructed his managers to go out and find bands that will give Warrant some rock "credibility" while they're on tour. While Warrant's latest LP, **Cherry Pie**, has recently passed the two million sales level (damn good in these recessionary times) it seems Jani and the boys won't be satisfied until they start getting the critical respect they feel they deserve. More power to ya, guys!

\*\*\*\*\*

Slaughter seem just about ready to go back into the recording studio to begin work on their next LP. According to bassist Dana Strum, the band has material ready to go and they're bound and determined to show everyone that the success they've enjoyed over the last two years is no fluke. "I think we've learned so much about one another since the first time we recorded," he said. "In fact, maybe we know too much now. But I'm very confident that each album we do in the future will be successively better than the one before it. I can't guarantee it'll sell better — but musically, each will be a step ahead."



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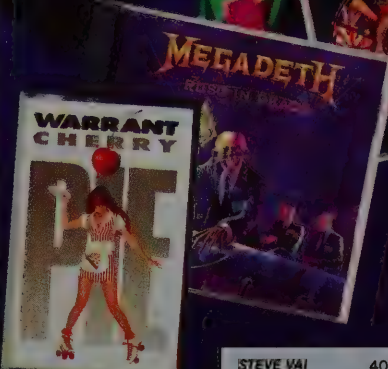
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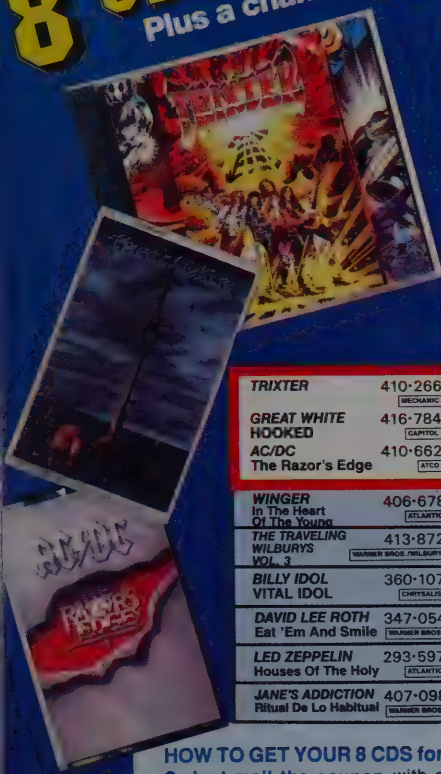
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# Poison

Bret And The Boys Tackle New Projects As **Flesh & Blood** Goes Triple Platinum.

BY ROB ANDREWS

## RIKKI ROCKETT



**T**he Poison steamroller just keeps picking up speed. More than a year after the release of their latest LP, **Flesh & Blood**, vocalist Bret Michaels, guitarist C.C. DeVille, drummer Rikki Rockett and bassist Bobby Dall continue to tour the world, packing arenas at a time when most bands are scurrying just to see their tour treks turn a slight profit. There's no question that at this moment Poison ranks as one of the most successful and popular hard rock bands in the world — but their recent success is merely the tip of the

iceberg for these work-a-holic Pennsylvania natives. Each band member is turning into a multi-media mogul, developing a variety of outside projects in addition to expanding Poison's base of operations.

On the non-Poison front, perhaps the most prominent band trend is getting involved with new and upcoming talent. Both Michaels and Dall have become active participants in this aspect of the biz. Bret has written songs for a variety of other acts, including Susie Hutton and Tuff, as well as producing girlfriend Susie's debut LP, **Body And Soul**. Dall has

become involved in the management of hot L.A. rockers Rozy Coyote, a group he has helped to sign a development deal with Poison's own Capitol Records.

"I think we all need some other outlets for our creativity," Dall said. "Poison will always come first, but these other projects are fun and they don't interfere with what we're doing in the band. We all love music in every capacity, so we're just trying to give some bands the kind of help that we wished we had gotten when we were first starting out."

"If I didn't have the chance to keep work-



**BRET MICHAELS**

**HIT PARADER**

PHOTO: HILF ZLOTOWER



ing I think I'd go insane," Michaels said. "I'm always coming up with some ideas — at soundcheck, late at night on the bus, when I'm just walking around. That other people like my songs and want to record them is great. I'm very thankful for that. As far as working with Susie goes, I think it was a great experience for both of us. She's got a lot of talent, and I think the album will quickly establish her as a singer and songwriter to be reckoned with. But all that stuff is fun for me; I really find it exciting."

Dall and Michaels aren't the only band members with exciting new outside projects. Rockett has been expanding his interest in the clothing company, Old Ghost Designs, the firm he founded with John A. Grigley, a former designer with Vision Streetwear. The company's line of T-shirts and sweatshirts have already caused quite a stir, both for their attacks on issues such as the homeless and censorship and for their unique, off-the-wall approach. Rockett admits that the company's style will turn some people off, but it's apparently turning on many more.

"The new line of clothing does have a message," Rockett said. "But we don't want anyone to think we've lost our sense of humor. Even the shirts with a message are done with our tongues in our cheeks. We've got one reading 'Hollywood: Home Of The Homeless' which shows a picture of a down-and-out guy on the street. We've got another one that's a Silicone Valley design that's got a pair of huge boobs on the front. We've made up a catalog so people can even order the stuff we do by mail."

So things are certainly going great for the Poison boys away from the concert stage, but even more is happening for them on the home front. The biggest news is that this fall we can expect to see a double live album coming our way, culled from the best moments of Poison's current world tour. Called **Swallow This Live**, the collection will also feature five new studio tracks. While some "experts" have questioned the logic of releasing a live album when no live disc has sold well in recent years, the band scoffs at such a notion.

"We never go by what's hot or what's not," Michaels explained. "We grew up listening to all those great live albums like Aerosmith's **Live Bootleg**, and Ted Nugent's **Double Live Gonzo** and **Kiss Alive**. They were raw, exciting and passionate, and that's the kind of album we want to make. I think Poison has never really been given enough credit as a live band, and what you'll hear on this live album is the way we play on stage — with no studio tricks masking anything. As far as the new studio songs are concerned, they're just things that didn't make it onto **Flesh & Blood** for one reason or another. But they're important songs for the group, and we decided to produce them ourselves, which is a first for us."

For fans who can't wait for **Swallow This Live** to get their Poison fix satiated, the band has just released their latest long-form home video. The tape includes all their recent MTV clips, *Unskinny Bop*, *Something To Believe In*, *Ride The Wind*, *Life Goes On* and *Flesh & Blood (Sacrifice)*, and will also feature the by now customary backstage footage of the band

doing what they do as only they can do it. Why did the band feel it important to release the video at this time? Mr. Michaels answers:

"We're real proud of the videos we've made for the **Flesh & Blood** album," he said. "I think the fans like to have all of them in one package, especially if we add some special things like interviews and some wild backstage footage. We've gotten a great response from the fans on the video packages we've released before, and we all think this is one of the best things we've ever done."

While all this activity is going on, the Poison gang are hardly stopping to catch their breath. After completing their state-side tour this summer, the band is heading overseas for extensive headlining tours of such exotic places as Iceland, Japan, Australia and New Zealand. Many of those markets will be visited by the band for the first time, and the boys can barely restrain their excitement as their world-wide

adventure continues. Of course, one of the things the band has to overcome during their extensive road treks is the much-ballyhood friction within the group — most notably between Michaels and DeVille. But despite a highly publicized backstage fist fight between the two last March, everything now seems almost peaceful within what must be regarded as "the hardest working band in show business."

"We're all good friends in this band — we're brothers," Michaels said. "Sometimes brothers fight, there's nothing wrong with that. We even released information about the fight in an official press release. That's how big a deal it was to us — in other words, it wasn't! We've all grown up and struggled together and we all realize how lucky we are to be such good friends. The edge, the rawness that we bring to the stage is still part of our personalities too. That's a big part of Poison, and I hope that never changes."

## BOBBY DALL



Bobby Dall: Helping the young band Rosy Coyote.

PHOTO: ANNAMARIA DISANTO



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BY ANDY SECHER

# EXTREME FIGHTING BACK

**E**xtrême have had to fight for every step they've climbed up the rock and roll ladder. They've clawed and scraped, and as a result this Boston-based quartet are currently sitting at the very top of the rock world. Their recent success, spurred on by the gold sales of their second LP, *Pornograffiti*, and the top-20 singles status of *More Than Words*, has made vocalist Gary Cherone, guitarist Nuno Bettencourt, drummer Paul Geary and bassist Pat Badger four of the happiest — and most surprised — guys on earth. It's not that they didn't expect their album to sell well... it's just that the record didn't take off until it had been out in the marketplace for over six months — a most unusual happenstance. Recently we sat down with Cherone to discuss the ups and downs that have characterized Extreme's career in recent days.

**Hit Parader:** Gary, how surprised were you when *Pornograffiti* started shooting back up the charts last April?

**Gary Cherone:** We were all thrilled about it. You know, the first record went gold, and some great things were expected from this one by everyone — the record label, the fans and ourselves. When it first came out, it did very nicely, but when it got to about 300,000 copies sold it just seemed to stop. We couldn't figure out why. There were a lot of theories going around — the war in the Gulf, the economy, MTV. People were guessing at everything. But rock and roll isn't an exact science; I don't think anyone really knew the reason. But then we released *More Than Words* and things really started to pick up. We knew it was a good song, but I don't think any of us would have bet on it doing as well as it has.

**HP:** So many hard rock bands run into the problem of "breaking" with a ballad. Does that worry you?

**GC:** Yeah, in a way it does. That's one side of our musical personality, but there is a heavier, rockier side as well. We were all a little disappointed that our previous single, *Get The Funk Out*, didn't get a better reaction than it did. I'd like to see us re-release that song next, trying to pick up on the following that we've created with *More Than Words*. I think that song can be a hit too. But the fans who've been with us know that Extreme is more than a ballad band.

**HP:** What was the key to giving *Pornograffiti* a second life: was it radio, the press, video?

## Boston Bad Boys Rally With Hit Single, *More Than Words*.

**GC:** It was probably a mix of all those things. But I'd have to say that radio really led the way with *More Than Words*. It wasn't until we started seeing things happen at radio that we did the video for the song. Radio is still the most important thing you can have to support a record, though press and MTV are vitally important too. When you've got everything working for you, it's the best — you just can't beat it.

**HP:** Are you finding that people are reacting differently to Extreme now that you've got a hit on your hands?

**"Rock and roll  
isn't an  
exact science."**

**GC:** Yeah, in a way. I know that we were having a little trouble landing the kind of tour we wanted back in February and March. The record had already been out for a while and I think some people were looking at it from a negative point of view. Then when *More Than Words* started moving, we were getting calls from everyone wanting us on their tour. This is a business! When you have something that's perceived as hot, everyone wants to be your friend — and we love it! We're not angry about that reaction. We just know that Extreme is the

same band now that we were before *More Than Words*.

**HP:** Your video for the song is shot in black and white and is very simple. Was that a budgetary thing?

**GC:** Not really. It's the kind of song that doesn't need bright lights and screaming fans. You want the focus to be on the band and on the song. It is simple, and I think that's one of the reasons it works. It's nice when you can forget about your clothes and hair for a video and just go out there with your hair pulled back and Nuno on acoustic guitar and do it. It's a lot of fun.

**HP:** Before, you were talking about touring. Extreme has gotten the reputation as a "different" sort of live band. How do you react to that?

**GC:** I'm not sure if I understand what "different" means.

**HP:** You're not the conventional blond front-man and Nuno's not the conventional guitar hero.

**GC:** Well, I disagree with you about Nuno, and so do the guitar magazines. They've recognized his talents as something really special. As far as I go, I'm not the blond L.A. kind of front-man. But I've got a lot of energy and I think that's picked up by the fans. I don't care if we're playing a club or an arena, we always get the fans behind us.

**HP:** I think you took our question in a negative sense. We certainly didn't mean to imply that you or Nuno aren't talented...just a little different.

**GC:** Coming from Boston makes us a little different. We were never part of that rock mill approach that so many bands seem to thrive on. We've always been able to develop our own way without trying to compete against other bands in order to get attention. Our focus has always been on the music, and that's been very good for us.

**HP:** As you look ahead, will the success of *More Than Words* force you to include more ballads on your next album?

**GC:** I don't think so. It's a little too early to tell what is gonna be on that album, but I think it would be too calculated for us to try and follow some sort of "formula." Just because *More Than Words* was a hit doesn't mean that we have to do an album of ballads. We want to use the doors that were opened by that song to try and introduce more people to all of Extreme's music. I think once they give it all a chance, they'll realize they like it.



# HIT PARADER

NUNO BETTENCOURT &  
GARY CHERONE



PHOTO: ANNAMARIA DISANTO



# JUNKYARD

Sixes, Sevens And Nines Establishes Hard Rockin' Quintet As Potent Musical Force

BY RICK EVANS

**M**ost of you young metal-heads out there have probably never rolled a pair of dice against a brick wall on some darkened urban street corner. But if you have, you know the game you're playing is called "craps" and the best numbers to roll are six, seven and nine — the best combinations for a possible win. That strategy for victory has now propelled the band Junkyard to name their second LP *Sixes, Sevens And Nines* — what they hope will be their sure ticket to victory in the rock and roll world. Based on the music that vocalist David Roach, guitarists Chris Gates and Brian Baker, bassist Clay Anthony and drummer Patrick Michael Muzingo have created this time around, it seems a safe bet to say that Junkyard have certainly avoided rolling "snake eyes" on their latest venture.

"This album is more representative of what we're really like than the first one we did," Roach said. "To us, Junkyard's music is like getting assaulted with a brick. We don't strike pretty rock poses and we play with every ounce of energy we've got. We end up like a rock band, but we approach the music as a punk band. Technology? Hasn't affected us at all. The equipment we use is all pre-1970. Influences? They're from when we were in grade school, little or none from the last ten years. Themes? We sing about what we think and how we feel and where we live. And a lot of other people live there too."

It is the universal message of the street — the down and dirty side of life that seems to be the unifying thread throughout all of

Junkyard's music. On *Sixes, Sevens And Nines*, the band has explored such topics as drug addiction (*Nowhere To Go But Down*), death (*Slippin' Away*) and unhappiness (*Misery Loves Company*), all issues the band seems to have a special flavor for communicating. Yet for all their earthy appeal, Junkyard's members certainly seem like happy guys — rockers who are sincerely pleased to just have the chance to put their songs on vinyl and get up on stage and play.

"We know our strengths and weaknesses," Gates says with a laugh. "We're never gonna be sex gods, but at least none of us is butt ugly! We're just having fun, enjoying what we do. We're not rock stars, and we never will be, no matter how successful we might become. We're just like the fans out there, except that we happen to have the guitars. If we weren't playing, we'd be drunker than them. The songs on the album tend to reflect what goes on in our lives. A song like *Misery Loves Company* was written for all the women I've known. So many like to complain and whine but don't want to fix what's wrong with a relationship — well, I don't either! *Nowhere To Go But Down* was written about a friend of mine. He's the kind of guy who when The Bomb finally drops, he'll still manage to find drugs downtown."

Getting their latest album completed was far from an easy task for the Junkyarders. In fact, there were times when their record label became more than a little panicked that the boys were more intent on sitting around their studio drinking beer than getting writing and recording done. They spent six months doing little more than watching mold grow on their equipment before the "wise" heads at the label decided to bring in some outside

songwriters to give the group a creative kick in the butt. To say the least, that idea turned out to be a disaster.

"We really couldn't stand 'em," Roach said. "We ended up blowing those writers off completely. We admit that we didn't know how to sit down and write an album at that time, but we didn't need what they were giving us. Basically, we get a flash of inspiration and then work 30 minutes to finish a song. It's a hard process for anyone to understand — including us."

So instead of wasting even more time in the studio waiting for inspiration to hit 'em between the eyes, Junkyard returned to the road where after a series of shows where they headlined over the Black Crowes, they felt charged up enough to finally tackle their new album. They entered a period of pre-production, after which they managed to record *Sixes, Sevens And Nines* in rapid-fire order.

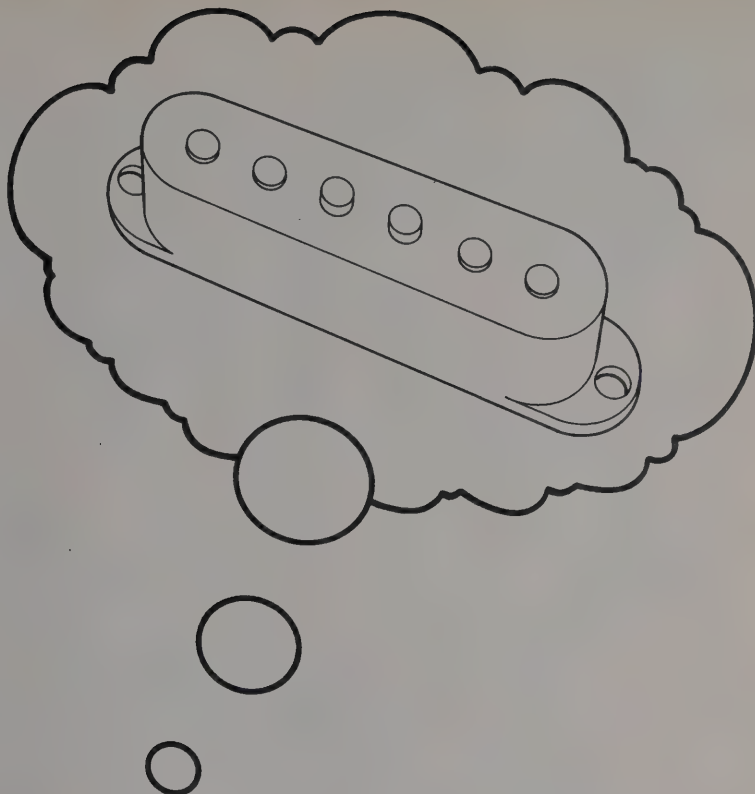
"We actually enjoyed every minute of the recording process this time," Gates said. "On our first album we were so nervous, and it showed. We assumed we knew what we wanted, and we found out we didn't. This album sounds the way we want it to — it sounds like us. David's vocals on the last record sounded like Alvin And The Chipmunks, this time his singing is much lower and throatier — like he really is."

"This record is us — it's Junkyard," he added. "You can tell what music a band plays by its name. Junkyard is a collection of influences, and they all come out on this album. We're not like other bands. You can tell we're from some place else — possibly jail." □

Junkyard (l to r): Patrick Muzingo, Chris Gates, David Roach, Clay Anthony, Brian Baker.







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ENUFF Z'NUFF

HIT PARADER

PHOTO: KRÄSNERTREBITZ E.R.S.





# ENUFF Z'NUFF

## FLOWER POWER METAL MEN HIT THE HIGHTS WITH STRENGTH.

BY JODI SUMMERS

**F**orget forks and knives. Fingers will do just fine when you take a rock band to Lola's, an ultra hip Manhattan eatery. Donnie Vie, vocalist for retro rockers Enuff Z'Nuff, fingers his shrimp and potato fritter, tastes it, and tries real hard not to spit it out. He should have washed his hands. Instead, he passes the plate to bandmate Chip Z'Nuff - who claims there are about 90 people in the world with his last name. He advises we check the Polish phone book for proof!

Chip grabs hold of the fritter and shoves it into his mouth. He passes an orgasmic sigh of edible delight.

"You like them, they're yours," Donnie offers. "I can't stand them." Donnie eyes the *HIT Parader* editors sitting between him and Chip. His eyes, they're bloodshot, a little like Wiley Coyote's after the Road Runner has outsmarted him again. Even though he's only drinking tea, you can tell he's nursing a major hangover.

"That last story you ran killed me with my grandmother," Donnie laments, referring to Donnie's tale about the time he super glued a girl's privates shut. "You killed me with Nelson because you left out half a sentence. I said I wouldn't want to be in Nelson because they wear makeup, and you cut the sentence down to 'I wouldn't want to be in Nelson.'"

All you can do is right past wrongs, so we promise to be nice this time and say wonderful things about Enuff Z'Nuff, and their peace, love, and rock and roll album **Strength**. After all, they are taking us out to a really nice dinner.

We promise, no nasty road stories, or tales about that girl - what did you say her name was - oh yeah, Gloria. Forget Gloria, we're going to let Enuff Z'Nuff tell you what they want you to know about a day in the life...

"We get about an hour of sleep a day, get no women, and we eat 50 meals a day," offers Donnie.

Speak for yourself, Derek Frigo, guitar god, who almost went on tour with Mick Jagger, got docked \$100 dollars today because of a woman. The guys are in New York, playing a couple of clubs, staying up until dawn, and doing the major press deal. This morning's gig was on the radio - Enuff Z'Nuff were special guests on the Howard Stern Show - the program you have to listen to while you're stuck in traffic on your way to work. Seems Derek missed the show because of a girl.

"He brings her back to the room, says he's

in love with her - this is the one," explains Chip. "It's six in the morning, in an hour we have to get up for Howard Stern. Derek says, 'I've got to walk her to the elevator, I'll be right back.' He leaves the hotel room door open and doesn't come back. He misses the show."

So, the three remaining band members (Drummer Vikki Foxx is the silent type) dock Derek \$100 and split the money.

"We sat there doing the interview, drunker than skunks using coffee to prop open our eyes," opts Donnie. "It was cool. Howard Stern is an unbelievably great guy, he's getting us over with the guy audience, which we really

recorded 213, so I want to record 214. After all, our strength is in our songs."

"I read a good quote from somebody," Donnie offers when asked about Enuff Z'Nuff's goals. "It's not the pot of gold, it's the rainbow we're after."

Have you heard Enuff Z'Nuff's songs, stuff like *Missing You* or *Fly High Michelle* or *In Crowd*? It's listener friendly, good for a Saturday night, rainbow sliding, or the one after 909. Their tunes are catchy - likeable enough to make you wonder if Enuff Z'Nuff could be the next Fab Four.

"I'm a huge Beatle fan," Chip confesses. "I've got every book you can think of on the Beatles. Here's a trivia question. Which member of the Beatles does the scream at the end of *Helter Skelter* and says 'I've got blisters on me fingers?'"

Ringo Starr.

"Very good," Chip applauds. "Nobody gets that, ever. Ringo played the track so many times he got blisters on his fingers, but those words weren't for the *Helter Skelter* track, they were from a different song."

More Beatles trivia? "Who in the Beatles got caught masturbating?"



PHOTO: BOB LEAFE

need. We don't want to appeal to just a girl audience because girls fall in love with another guy next year. Guys stay loyal to a band. Derek sure missed a good time this morning."

"But I wasn't doing anything wrong," Derek laments.

"You're the epitome of a rock star," Chip offers, "a poor one, but a rock star. At least we've got one rock star in the band." Chip smiles, his glasses slide down his nose. "The rest of us, we're just regular guys. We're a band for people. We're real people making music for real people."

Enuff Z'Nuff, four Chicago types reaching for the platinum disc. Are they going to make it? The music on **Strength** is Cheap Trick meets The Beatles in 1995.

"You know what we want to accomplish with our career," Chip admits between bites of black Angus beef. "We want to release 214 songs, that's our biggest goal. The Beatles

John Lennon.

"That's never been proven," Donnie insists.

"It's in print," Chip corrects. "Don't let anyone out there get the wrong idea. We like women. When we first started playing, we didn't make music to get a deal, we played for the women."

"Speak for yourself," Donnie insists. "I've been working toward a deal since I could open my eyes. I didn't learn about women until puberty."

"**Strength** is doing really well right now," Chip informs us. "It's taking off faster than our first record. That one sold a little over 300,000 worldwide, but it's going to go gold. My dad, he's going to buy some copies with his pension. But, if he does that, he might starve, so why don't you buy **Strength** instead?"

It's a strong album.

"What are you eating Derek?" Donnie inquires. Whatever it is, it looks like you."



# SHOOTING STARS

BY ROB ANDREWS



**A**t the moment, Kik Tracee's greatest claim to fame is that their debut album, **No Rules**, was produced by Slaughter's effervescent bassist, Dana Strum. But that fact may soon be superceded by another claim to fame- that the music contained on the album kicks ass from start to finish! It took Strum and Kik Tracee almost a solid year of work to get the album just right (mostly because of Dana's hectic touring schedule) but the finished product shows a uniformity of style and sound that belies the record's jagged recording history.

"Believe it or not we recorded the album in five different studios in three different states," vocalist Stephen Shareaux said. "But that worked out well for us. You get a clearer perspective when you work that way. We would record maybe three or four songs at a time, and then when we were finished we had the luxury of time- a chance to live with the tunes to make sure they were done right."

Waiting a year to finish their record was no sweat for Shareaux and bandmates Rob Grad (bass), Gregory Hex (guitar), Mike Marquis (guitar) and Johnny Douglas (drums). The band members had already waited years for their big break to happen, so a few more months really didn't make that much difference. The various group members had been hanging around L.A. for a couple of years, looking for the right chance to hit the big time. When Shareaux was introduced to Grad, Marquis and Hex in 1988, they all sensed that their search was over. Soon they began writing songs that fit into their unique "psycho rock" format. After years of polishing that style, they landed a contract and began the year-long process that has now resulted in **No Rules**.

"We're not afraid to write about anything," Shareaux said. "That's what 'psycho rock' is all about. Our songs are very emotional, very passionate. We do whatever hits us as right- as rock and roll."

**I**t's certainly no secret that the band Kingdom Come went through a number of ups and downs over the last few years. While K.C. main man Lenny Wolf has now turned that band into a virtual solo act, some of his ex-bandmates have gone on to hopefully bigger and better things. Among those are drummer James Kottak and guitarist Rick Steier who have formed a band of their own, Wild Horses, a hard rocking unit whose debut LP, **Bareback**, is currently making major waves on the music scene. The pair are joined by vocalist John Levesque and bassist Chris Lester to form one of the slickest new units around.

"Rick and I have known each other since we were kids," Kottak said. "We both grew up in Louisville, Kentucky, and we've always enjoyed playing together. After the Kingdom Come thing fell apart, we took some time off, but then we decided to get together again early last year and start working on some new material. That's how Wild Horses was formed."

As soon as the pair realized their get-together was leading towards a serious band commitment, they started auditioning singers and bass players. One of those auditions brought them face to face with Levesque, a Boston native who studied voice for two years with the same guy who's tutored Steven Tyler. Within days, the band knew they had found their man, and after weeks of writing new material, the group entered the studio, still minus a bass player. After having former Dokken bassman Jeff Pilson fill in on the album, the band hired Levesque's buddy Lester to fill the vacant slot. Now, with **Bareback** out and causing a sensation, the boys are ready to ride home a winner.

"We're ready to get on the road and see all the friends and fans again," Kottak said. "Hopefully we'll gain some new ones for Wild Horses, which we all feel is destined for some big things. We've gotten great support from everyone so far, and we're really looking forward to giving back some of that enthusiasm in the days ahead."



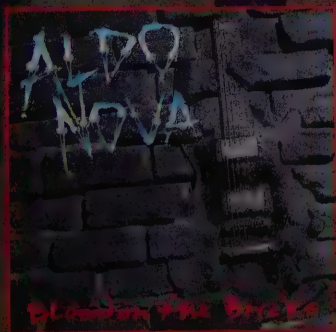


ROCK SO DEEP  
IT BLEEDS

# ALDO NOVA

Blood on the Bricks

Produced by Jon Bon Jovi and Aldo Nova

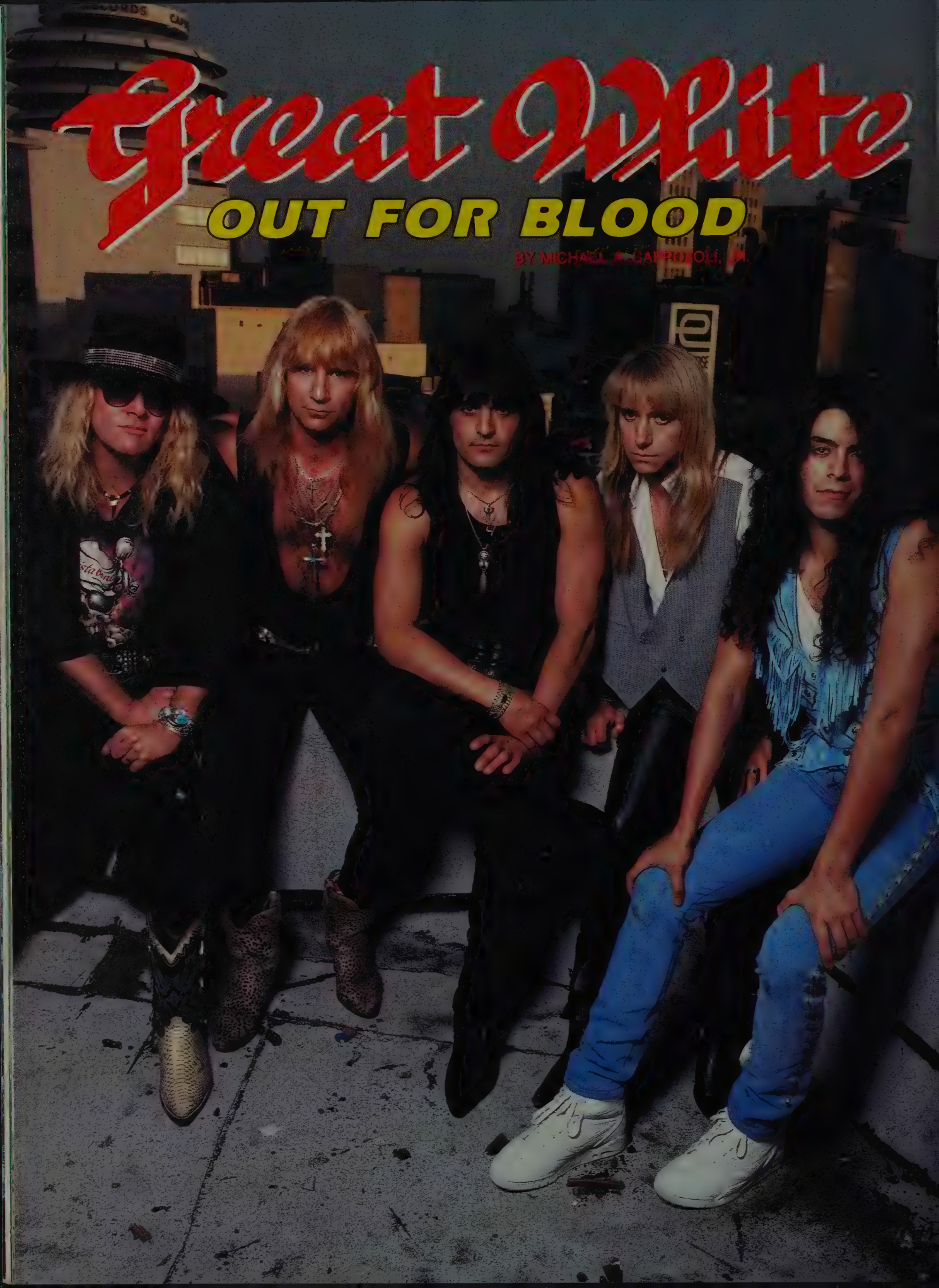


POLYGRAM RECORDS





# OUT FOR BLOOD





**W**ho is Jack Russell? You talk to some people and they say that Russell is a trouble maker with no concern for anyone else but himself. Then there are others who will testify to Russell's mild mannered side and say he is nothing more than a fun loving beach bum from Redondo Beach, California. Stories of Russell's womanizing and barroom brawling have provided him with a bad boy image that most rockers spend thousands of dollars in publicity agent fees to create. Hotel managers across the country prepare for the worst whenever Russell and company are staying in their rooms while Great White is out on tour. Only Jack Russell can explain why there are so many stories about him and his exploits while traveling across the country whenever Great White is out on tour.

**Hit Parader:** Jack, why do you get into trouble so often?

**Jack Russell:** There are definitely two different sides to my personality. One is the party side, which at times is very extreme and obnoxious. Then there is the sober side which is a completely different person. Any of my close friends will attest to liking the sober side much more than the obnoxious side. Usually I tend to prefer the sober side myself. There have been occasions where I have been known to go out and have fun at other people's expense. Somebody tried to tell me that I shouldn't party as much as I do sometimes. I often end up getting into trouble. People have told me to slow down. When I take things to the extreme, then bad things tend to happen. That is how I get into trouble. When I go out on the edge and live a little bit too dangerously, the alarm bells start ringing and tell me to slow down.

**HP:** Has your notoriety helped your career?

**JR:** I don't know, it is hard to say. On one hand you can say that it is good to have that kind of image. Then there is a school of thought that says it's not good. I don't really worry about it too much. There is nothing that I can do about it. The past is the past and whatever I have done is over with. If I pissed anybody off, well then excuse me! I try to treat people fairly and justly with a sense of decency. Sometimes when I am messed up I don't have any regard for anyone else.

**HP:** Are Great White's song lyrics taken from Jack Russell's daily diary of rowdy road stories?

**JR:** That is definitely true. I write about the things that I know the most about. Generally, the only things that I know about are the things that I have done. I don't like to write fairy stories or fantasy tales about knights and dragons. I have never seen a knight or a dragon. I try to write about things that have happened to me. That is why I am so comfortable singing in this band.

**HP:** You have a reputation as a skirt chasing wild man. Are you comfortable with that image?

**JR:** Not really. That is not really the way that I am. There was a point in my life when that was the way I was with women. I am not so much the woman chasing wild man as I was

a few years ago.

**HP:** Are you trying to say that with success there comes a bit of responsibility?

**JR:** Sure it does. I hate to say this but some people look up to me as a role model. (laughs) There is a certain point in your career where you can't stop being yourself. There are certain things in my life that I am not going to stop doing for anybody.

**HP:** Your manager, Alan Niven, is your producer whenever you are in the recording studio with Great White. Why do you let your manager have so much control?

**JR:** When we first began the band Alan wanted to sign us to his record label. His partners didn't want him to sign us so he quit the record label. He came to me and told me that he had quit his job and he had nothing else to do. So I asked him to be our manager and he accepted. He always blames me for his management career. I see no point in hiring another person to produce my records when Alan is quite capable of getting the job done well.

notice them whenever we are out on tour. I am at the point in my relationship with Mark Kendall where I know what he is going to say before he says it. I have been playing with Mark for 13 years now and I can remember two times in our relationship where we actually yelled at each other. If I am having a problem with another band member, then I talk to them about it. A lot of Great White's success has to do with the chemistry of the band.

**HP:** Are you more comfortable in the recording studio or on the concert stage?

**JR:** I am more at home on stage singing than in the recording studio. To me, touring is like being a kid in school and hearing the recess bell ring. When I am on stage it is play time for me. I get to run, jump around and scream and yell for two hours every night. I also can act like a maniac while I'm on stage. The funny part is that after the show I walk down the street and then I get arrested.

**HP:** Many rock stars are writing songs with a social or political theme these days. Will Great



Jack Russell (l) and Mark Kendall: "I know what Mark's going to say before he says it."

PHOTO: BOB LEAFE

**HP:** Great White has some stiff competition these days. How will you continue to rise above the rest of the hard rock bands currently on the scene?

**JR:** Well, there are so many popsicle bands out there that I want to puke. I don't want to ever write a Warrant song, if you know what I mean.

**HP:** Do you feel out of place to be in the hard rock music scene at this time?

**JR:** I think that I am doing exactly what I should be doing. Great White fans, in general, are a more discerning breed of fan. I think that they want a little more meat, they don't want this thin homogenized bullshit that these popsicle bands are trying to feed them.

**HP:** How do you get along with the other guys in the band when you are on the road for months on end?

**JR:** We normally do not argue when we are on the road. None of us even get a little bit tense at all. Great White is more than a marriage and we are closer than brothers. We all have little personality quirks and we don't even

White ever jump on a band wagon for some political cause?

**JR:** I am not trendy in any way. I don't want to make a political statement or try to change the world with my music. I would like to see the world become a little better place to hang out in. I want to do something a little bit differently. I don't ever want to write songs that are trendy or that support some political cause.

**HP:** Great White appeals to the older hard rock fans as well as the younger fans. Why do you feel Great White has such a broad appeal?

**JR:** Great White puts one thing before anything else and that is our music. We don't write songs for one type of radio programming or one age group of fans. We write songs that we enjoy. If we like the song then we don't care if anybody else likes it. The only important thing to us is to make a record and then go on tour. The money is great and the fans are great, but if I would lose everything that I have tomorrow then I would still have my music. If I lost the songs that I wrote then nothing would make sense to me.



# STEELHEART

## A WILL TO SURVIVE

### CONNECTICUT ROCKERS SOAR TO THE TOP WITH *I'LL NEVER LET YOU GO*.

BY ROB ANDREWS

**R**ock and roll is certainly a fascinating business. It's a gamble that any high-stakes roller in Vegas would love to play just once in his life. With millions of dollars being spent every day on recording budgets, videos, tour support and countless other sundries that keep the industry alive, rock and roll can often be one giant crap shoot. You can just never tell who's gonna end up the big winner in this kind of game—will it be the new band on the giant label that's had every kind of industry push imaginable? Or might it be a surprise that emerges from left field to take the rock industry by storm? Such has certainly been the case with Steelheart, a band of Connecticut rockers who've overcome nearly a decade of slogging away in virtual anonymity to emerge as one of the year's biggest and most surprising success stories.

On the strength of one overpowering song, *I'll Never Let You Go*, vocalist Mike Matijevic, drummer John Fowler, guitarists Frank DiCostanzo and Chris Risola and bassist James Ward, turned the tables on industry "experts" who predicted they didn't have a chance in hell of making it. That wasn't so much because of the band's talent, but because they were viewed as "too old," "too east coast" and "with the wrong label" by those supposedly in-the-know. But that attitude just made Matijevic laugh.

"This is a band with commitment," he said. "We never fell into that trap of trying to look and sound like somebody else. We had to fight unbelievably hard to get where we are today. But when singing is all you've ever wanted to do—and you've been doing it since you were a little kid—you're willing to put up with those inconveniences. Hey, you can't imagine what it means to me to travel around the country on tour and have people come up to me and say they fell in love with *I'll Never Let You Go* on the radio. After fighting so long and hard for a little recognition, that's more satisfying than all the gold records in the world—though I don't mind those either."

It was more than ten years ago that Matijevic started his fight up the rock and roll ladder. Realizing that he wanted to be a singer from the first time he heard Led Zeppelin on the radio, Mike did everything in his power to scrape together enough money to buy records and practice his craft. By his teens he had put together his first band and had begun playing around the Connecticut club scene. But even then, he knew that success wasn't going to come either quickly or easily.

"I had to fight with my father over music many times," he said. "I don't think he thought there was any chance I'd ever make a living doing this. He was always happier when I had a job like laying tile; he viewed that as something secure. I guess he was right! But what I did was lay tile and go to school during the day, then get the band together to rehearse or play live at night. You've really got to love music to work that hard. It's paying off now, however, and that's what really matters."

With a constantly changing roster of musicians, Matijevic kept up his battle for rock recognition year after year—with minimal results. He'd take a group into a local recording studio, lay down a bunch of tracks, send the tapes to label executives, and then find the tapes returned to him with the customary "thanks, but no thanks," letter attached. Still, with an undying belief in himself and the rock dream, he continued on. Eventually, his persistence paid off.

"I would imagine there are some label A & R guys who are a little embarrassed," he said. "After all, the stuff that's on our album is virtually the same stuff that was on those tapes. Yeah, it was frustrating, but in my heart, I honestly believed that I had something to offer people, and I didn't want to cheat myself of the chance that I had worked my whole life to attain."

What Matijevic believed he had to offer was one of the most unique and stirring voices to ever hit the rock scene. With a six octave range, a listen to his work can send shivers down the spine of anyone not legally dead. Yet

many labels looked at his special talent as merely "a gimmick", feeling that you needed to be a 20-year-old, blond street urchin in Los Angeles to make it these days. Matijevic took great pride in proving just how wrong those attitudes could be. With Steelheart's debut LP now past the gold sales plateau, and headed for platinum, he feels that he's proven one important point—talent is still the great equalizer in any contest.

"Yeah, I heard it all," he said with a laugh. "The label guys can come up with some very inventive excuses when they don't want to sign you. I was surprised because I always believed that the music spoke for itself. I'd hear some of the stuff on the radio and I'd shake my head because I knew ours was better. But you can't tell the people with the money that they're wrong—all you can do is go out there and prove it to 'em. I think that's what we've done."

In fact, "getting out there" is exactly what Steelheart has been doing in recent days. While their album has been available for nearly 18 months, their touring schedule has never been busier. Already the group has toured the nation with a variety of headliners, and Matijevic hopes that the group will stay on the road for the next six months. There's nothing Steelheart likes better than playing live, and if one is lucky enough to catch their performance it's easy to see that this is one band that certainly has their live show together.

"One of the benefits of spending a lot of time in clubs is that you do learn how to perform," Matijevic said. "Everyone in this band has been out in that crowd, and we know how they feel when they come to a show. We feel we owe them the best we can give them every night. I don't know how to hold back. It's been that way when we're playing in front of thousands of people on this tour, but it was that way in front of 20 people in a club too. It took a little time for the album to kick in, but now we want to stay on tour for as long as we can. I've lived for this chance my entire life, and I'm determined to enjoy every minute of it."



Mike  
Metijevic



HIT PARADER



# HANGIN' OUT WITH

Phil and Tracii practice their  
Hulk Hogan moves backstage



## L.A. GUNS

They know how to rock ... they know how to roll. The L.A. Guns know how to party and they know how to relax. To put it simply, vocalist Phil Lewis, guitarists Tracii Guns and Mick Cripps, drummer Steve Riley and bassist Kelly Nickels know everything when it comes to being a top-notch band, a fact they've proven once again with their latest LP, **Hollywood Vampires**. We caught up with these L.A. bad boys recently, just in time to do some serious hangin' out with L.A. Guns.

ALL PHOTOS BY MARK WEISS

The boys might as well make that police van their new tour bus.





HIT PARADER



HELLBOY ZUCK

TRACII GUNS



# SEPULTURA

## THE BRAZILIAN BASHERS

**W**hat is the foreign band most often displayed on the proud chests of serious headbangers? Why, it's Sepultura, the Great Brazilian Hope currently blazing their way up the charts.

Why them? It could be the fire and brimstone rage that permeates their music, surely the fiercest to come along in years. "We have our roots close to the underground," frontman Max Cavalera explains. In Brazil, that equals poverty and repression. Their fans are frequently harassed by the police. "They search you for drugs and ask if you have a job. If they think you're a bum, they beat you up. If you fight hard, they kill you." If you're a rich kid, you might be murdered by kidnappers instead. "There's death squads for kidnapping, that's very popular," says Max. "If they don't get the money, they hang the children in trees or cut off their heads. Something to show off."

Sepultura take their savage environment and channel its energy into songs like *Murder*, on their new disc *Arise*. "We tried to show what really happens in Brazil," says Max. "The op-

thrash addiction. In addition, he kept getting stopped by the police for no reason. "I got arrested twice," the frontman recalls. "They said it was because we were making noise in the neighborhood, but it was just me and some friends in the bar."

Sepultura did manage to stay out of jail long enough to do some local gigs, and became an instant hit. A Brazilian label, Cogumelo (which Sepultura now say ripped them off) quickly picked up on the phenomenon, and released their first two discs: and EP (*Bestial Devastation*) and an album (*Morbid Visions*). Their third disc (*Schizophrenia*, now available in the States through Roadracer Records) was greatly beloved by headbangers in England, and the Sepultura buzz machine started to hit full gear. Signed to Roadracer, their U.S. debut, 1989's *Beneath The Remains*, is now considered a classic.

BY DAINA DARZIN

(though the next minute, they'll tell you they're proud Brazilians.) "We're looking for the best place for us to move, someplace where we can keep the work going. We want a cool place to rehearse and do the songs the same way we do in Brazil," Max explains. New York is their current top prospect. "We don't want to change the way we do things. We don't want to come in and start getting involved in other things that can mess up the band, like too much partying."

With their recent appearance at the megastadium Rock In Rio festival, and *Arise* on its way to becoming a major hit, stardom seems just around the corner for Sepultura. Think they're all hyped about the prospect of a limo- and champagne life? Think again. "We hate to think like that," insists Max. "It's cool if someone asks you for an autograph, if people like

## METAL MAVENS ESCAPE FROM THE JUNGLE TO RELEASE ARISE.

posite of the tourist's postcard." Everyone thinks beaches and pretty girls when they think of Brazil," he explains. "But nobody talks about the criminals, the government, police repression, and racism. So I write about that other side."

Thrash metal hit home for Max and his drumming brother Igor the first time they heard it. Drawn to its brutality and energy, they quickly gave up their Van Halen and Iron Maiden records for Slayer, Venom and Hellhammer, as well as hardcore bands like Discharge and GBH. In Brazil at the time, this was *really* obscure music. Most of their friends were into local Brazilian bands, American dance music or commercial pop metal. Undeterred, the Cavalera brothers tried their hand at writing a couple of tunes—and people liked 'em.

Unlike many parents, Max and Igor's mom supported their enterprise. "My mother is open-minded," Max explained. "When I grew long hair and got tattoos, she just said, 'do what you think is right'." Of course, Max couldn't find work looking like that, except at a tattoo parlor, where he finally got a day job to support his

Touring the states for the first time proved to be an eye-opener for Sepultura. "Here, I didn't meet anybody real rich or real poor," Max muses. "It seems everybody's the same, everybody has a car, the same kind of life."

The band recorded *Arise* in Tampa, Florida. "No cops stopped us, we had no troubles, it was really calm, completely different from where we're from," he adds.

There's also the inflation, which is sometimes as high as 100% in Brazil. (Translation: something you bought for \$5 last month would cost \$10 now, \$20 next month and \$40 the one after that.) "It slowed down when we left, but one of our roadies, who went back recently said it was messed up again," says Max about Brazil's crumbling economy. "Every president that we get says he's going to make a difference but after a while he just becomes another one to fail."

If Max was President "I'd stop government officials taking the money themselves," he answers sharply. "That's what most do."

With all these problems, it's no surprise that Sepultura are considering moving to America

what you're doing, but I really hate the attitude of star people. I've been meeting these people in Brazil and every time I meet one, I hate them more and more. They're so fake. They think they're something important, and they're not. They piss me off. I don't want my band to be like that."

Playing music, preserving their freedom and their own private universe are most important to Sepultura, Max says. "I think we are schizophrenic. We live in a different world than anybody else. We make different jokes and have different customs. Our ideas are separate, and we enjoy that. And, though we don't like the violence in real life, we do like it in shows. I like to get into it when I play. I get real pissed off during our shows."

Unlike the treatment they've grown up with, Sepultura are finding their world and those of their headbanging fans are fitting together just fine, thank you. "The musical world is different from politics," thinks Max. "People don't treat you different because of where you come from. If you're doing a good honest thing, they get into the music."



# SEPULTURA





# METALLICA

## ALL GUNS BLAZING

METAL'S MASTER BLASTERS RECLAIM THEIR CROWN AS ROCK'S MOST POTENT FORCE.

BY MIKE GITTER

**P**ortrait of Metallica. "Let's put it this way," Lars Ulrich, the man never at a loss for words, starts in. "Y'know when you start a project and the tunnel is way long and it's blacker than night at the other side . . . well, now it's less black."

Enconed in a Southern California recording studio since October, Metallica's loquacious skinsman is getting a bit antsy to see the San Franciscan power metal quartet finish up work on the long awaited, still-untitled Metallica-album number five.

"It does get really tedious," Lars admits of the meticulous rhythm tracking that's been the bane of the band's existence for months now, "but I guess no one gets as messed up about these things as we do. When we make a record, we're notorious for spending a hellal-long time making it solid; building the foundations, the drums, the basic rhythm guitars. Just over the past three weeks things have started to pick up. James (Hetfield) has started to put a lot of the guitars on the record that really col-

or it up with melodies and harmonies. He's finally finished some of the basic vocals, too. We've just gotten to the stage where the songs start to speak for themselves—it's like one huge second wind."

Ulrich is eager to chatter away concerning the latest Metallidoings. He still speaks in the same intense tones, the same undeniable enthusiasm he did in younger, hungrier days. To him, the band is still an all-consuming passion, an obsession from which even the distractions of nearby Hollywood can't deter him.

"You know what's weird about recording in Los Angeles instead of Denmark?" the Danish born drummer poses. "It's been a lot more intense than anything we've done in the past." For the first time in nearly six years, the Metallidudes have eschewed their time-honored tradition of recording in snowy Copenhagen with producer Flemming Rasmussen. They've opted instead for Los Angeles' sunnier climes and a fresh approach to knob-twiddling from Motley Crue/Bon Jovi/Cult producer Bob Rock. Still, you aren't

likely to see them hangin' at the Rainbow, the Whiskey, the usual Hollywood watering holes. "Sure, you've got to allow yourself the freedom to go out drinking . . . and the misery of coming in the next morning with a hangover," Ulrich laughs. "We're putting in six day weeks with 12 to 14 hour days! It's weird, but there's a lot less distractions this time around, a lot less screwing around or clocking out at six while we're in the middle of something. This is perhaps the most concentrated and hardest we've ever worked."

"Y'know, I don't even consider it real work." When asked how the band and producer Rock have been getting along, Lars grins.

"Well, we're no longer telling him 'No,' the minute he brings up a new idea—Ha! That was the joke we had with him. Only now, since we're finishing up with the vocals, an area that's really his specialty, ideas are really starting to come to the fore. One of the most important things he did from the beginning was basically making us feel comfortable and confident with what we were doing—not spewing

PHOTO: NEIL ZLOZOWER

LARS ULRICH





A full-page photograph of James Hetfield of Metallica performing live on stage. He is shirtless, wearing a black guitar strap and dark pants. He has long, wavy, reddish-brown hair and is singing into a microphone. He is holding a white electric guitar with a black pickguard. The background is dark with out-of-focus stage lights in red, white, and blue. The text "JAMES HETFIELD" is in the top right, and "HIT PARADER" is in the bottom right.

JAMES HETFIELD

HIT PARADER

PHOTO © SHAWN





Jason Newsted: He's contributed more than ever on Metallica's latest magnum opus.

a bunch of shit at us about how we were going to do it his way.

"We're the kind of band that have never experienced working with someone like Bob before," Ulrich continues. "Flemming had a great ear for technical stuff, running the board, the tape machines, but Flemming would never do anything like tell me to put some cymbals in for dynamics. Bob is great like that and everything he does, he does as a *suggestion*. So what if he's done this thing with Bon Jovi, that thing with Motley Crue, the other thing with Loverboy? He's very clued into what this band's about. He has a lot of respect for this band. We're very stubborn, I'll be the first to admit that. We don't easily trust anyone but ourselves, but Bob has enough of an understanding of our vibe to let him in. He's won our trust."

Lars rattles off a litany of new Metallica tunes: *Wherever I May Roam*, *My Friend of Misery*, *The God That Failed*, *Of Wolves and Men*, *Enter Sandman*, *Sad But True*, *Don't Tread on Me*, *The Unforgiven*, *Through the Never* and *The Struggle Within*. "There's no great all-encompassing theme to the record," Ulrich mentions. "The last record was very politically oriented. *Master of Puppets* was very concerned with themes of manipulation. That isn't the case this time around. This record's a lot more personal, much in the same vein as *Ride the Lightning* dealing with fears, thoughts and emotions."

What's the best way of describing it? "Simplistic," Ulrich smiles. "Here's a guitar riff, a verse, a chorus and that's it. Just like, let's say, *Kill 'Em All* where it's one mighty guitar riff after another without 25 middle parts and lots of excess screwing around. It's still rough around the edges in a very cool way and it's still packed to the gills with attitude. It bleeds 'tude."

Can we expect a mellowed out, more commercially acceptable Metallica than last heard on their double platinum... *And Justice for All* opus?

Lars gets pissed.

"Look, I'm not going to try to defend it. The bottom line is that this is the only thing that still felt like a challenge to us. It's really a challenge to write a song that doesn't have fourteen tempo changes in the middle because that's what we've spent the past three albums trying to do. It's almost weird for us writing a song that goes straight from the second chorus into the guitar solo. If that means it's more accessible, I'm sorry. Sure, if 'more accessible' means not going into 'Emerson, Lake & Palmer Revisited' in the middle of a song, I guess it is 'more accessible.' I don't think having shorter songs necessarily means we've sold out. Look, I stopped trying to defend this band the day we formed nine years ago."

"This album feels right," the drummer insists. "It's the sharp turn that needed to be taken in order for us to be excited about Metallica album number five—that would have really been selling both our fans and ourselves short."

"We're Metallica and we're not about to do that." □



A full-page photograph of Kirk Hammett, the lead guitarist of Metallica. He is shown from the waist up, seated and playing a black electric guitar. He has long, dark, wavy hair and is looking directly at the camera with a serious expression. He is wearing a black sleeveless vest over a white t-shirt that features a large black skull graphic. His left hand is on the guitar's neck, and his right hand is positioned over the pickups. The background is dark and out of focus. The text "KIRK HAMMETT" is printed in yellow in the upper right corner, and "HIT PARADER" is printed in yellow in the lower right corner.

**KIRK HAMMETT**

**HIT PARADER**



HIT PARADER



SKID





Roww



# Danger

# DANGER

## SCREWING AROUND

### EAST COAST ROCK HOUNDS GET DOWN AND DIRTY ON SCREW IT! BY ANDY SECHER

**D**anger Danger are bad boys, and they're damn proud of it. Sit down with vocalist Ted Poley, guitarist Andy Timmons, bassist Bruno Ravel and drummer Steve West for a few minutes and the conversation is instantly going to drift towards the band's latest sexual conquest, the porno stars they recently met and the girls they're meeting later on that evening. It's almost as if they've got a one-track mind. You've almost got to force them to stop discussing their favorite subject to turn their attentions towards music. But once the boys get going, talking about their rock craftsmanship, it's impossible not to tell that music is indeed Number One in their life. With the release of their latest LP, *Screw It*, these New York rockers have set their sights on the big time, and as Ravel and West (who also doubled as the producers of *Screw It*) recently told us, they'll sacrifice almost anything to make sure they make it to the top.

**Hit Parade:** Your first album sold 400,000 copies, which is pretty good in anybody's book. Yet *Screw It* is quite a bit different than the first one. Why?

**Steve West:** We learned a lot from the first record, no question about it. But there were a lot of things about that album that we didn't like. We had a producer who had a vision of what he wanted Danger Danger to sound like, and we had our own opinion about that. Since we were new, he won out. But this time we wanted control, which is why Bruno and I are producing this album. Now if it succeeds it'll be on our terms, and if it fails, we'll be able to live with that because we'll be proud of every note on it. This record is louder, harder and heavier than the first one because that's the way Danger Danger plays. So many people came up to me after seeing us live and said, "You sound so much better live." We knew they were right. We wanted that live energy on this album.

**Bruno Ravel:** We didn't want this album to be



Ted Poley and Andy Timmons. The band's most visible members.



as slick as the first one. I think we lost our edge on that album. We grew up listening to people like Kiss and Aerosmith, and there were moments on the first album when we sounded too wimpy—too much like a pop band. Now I've got nothing against a good pop song, but Danger Danger isn't about that. This record shows exactly what we are, a heavy, dirty rock and roll band.

**HP:** Why did you call the album *Screw It*?

**BR:** Well, originally we were going to call it *Monkey Business*, but Skid Row kinda' took care of that. *Screw It* sums up our attitude. We're a very sexually-oriented band—in fact some of us are too sexually oriented... are you listening Steve?

**SW:** Yeah, I'm listening. Bruno thinks I'm too preoccupied with sex. Bruno came up to me the other day and said, "You've got a real problem." In fact, I think I do too. If I could have sex 25 times a day I would, but when you've got to think about playing and touring and recording, I just don't have the time! But I do have the energy.

**HP:** Tell us about some of the other songs on the album.

**SW:** Well, a lot of 'em are very sexual. There's *Slipped Her The Big One*, which is about as self explanatory as any song can get. Then there's *Horny S.O.B.* which is kind of my autobiography. But on the other side of the fence we've got a ballad like *I Still Think About You* which I wrote about breaking up with an old girlfriend. That one took me three years to get right. It really touched my heart, and I guess that's a tougher type of thing for me to deal with than the emotions that are more superficial and sexual.

**BR:** My favorite song at the moment is the strangest one on the record. It's called *Yeah, You Want It*, and it's our rap song. It's a real rap song, too! We saw all these other bands putting out rap songs, and they sounded like they did 'em real fast—in a day or less. So we figured we'd try something like that. What inspired the song is the phrase "yeah, you want it" which is something our drum tech used to say to all the girls backstage. Eventually, we put that saying on our Danger Danger hats, which we sold out front. Poeples went nuts for those hats! I was getting fan mail from chicks who signed it, "Yeah, I want it." It's our song about groupies—we love 'em all. It's rude and fun—kinda like if Andrew Dice Clay did a rap song. Another thing worth mentioning is that we needed a girl to do some moaning on that song so we got Ginger Lynn, who's this big porno star, to come into the studio and moan for us. Believe me, everything you hear on that song really happened. Lots of human liquids were flying around the studio that day.

**HP:** It sounds like you guys are always having a good time. What's the wildest non-sexual thing that happened to you on the road last year?

**BR:** I guess that would have been our last show with Kiss. It's traditional that a headliner roasts their opening act on the last night of the tour, and that was certainly no exception. Right in the middle of our set, Kiss' road crew came on stage with a picnic table and started having lunch right there. Then Paul Stanley cued up

**Bruno Ravel: The brains behind the Danger Danger rock machine.**



some gay phone sex tapes on the p.a. system and every time we stopped playing, you'd hear "For a really good time call..." We got back at them by playing one of their songs, *Deuce*, before we left the stage. The crowd loved it!

**HP:** What would you like to see Danger Danger accomplish in the year ahead?

**SW:** I'd really like to see everyone realize what kind of band Danger Danger is. The first album sold well, but it didn't really do that well. There's plenty of room for improvement in that department, and with this album I think we can really go a long way towards reaching all the people we want. Before, people seemed to have mixed emotions about us. They really didn't know what to make of our image and our music.

ic. They'll be pleasantly surprised this time, I'm really confident about that. I'll just ask that they give the album a good listen and judge us for themselves.

**BR:** I really don't think we were that successful last time. Sure, we sold 400,000 copies, which is great when you compare it to the bands that didn't sell that many records. But I think we're just as good as the bands who sold 2 or 3 million copies, and in comparison to them we didn't do that well. We want recognition this time. We've got a long way to go in that department. We want every mother in America to know who Danger Danger is, the same way they know Bon Jovi. We know their daughters already know who we are.



**G**uitar synthesizers chime exotic melodies, coaxing arabesque-like interludes through the secret enclaves. Somewhere in Los Angeles, California, rock gods, Guns N' Roses, are finishing up a two year effort on what could be their most brilliant opus to date. Over 35 songs have been penned and recorded, and frankly each one is just TOO GOOD to dismiss, resulting in the release of the much awaited two disc set from the group.

**Use Your Illusion (I & II)** is what it's called, the curious title stemming from its namesake, the group's chosen LP cover — that of an original painting by a controversial artist. Once again, vocalist, Axl Rose quite in tune with the "art" scene, came up with the curious piece and the group agreed to go with it, nary a complaint.

"I submitted the **Appetite For Destruction** cover as a joke," he alludes to the infamous "rape" cover that was that album's original

one type of music, that people would come to expect from us," explains Axl. "We like all kinds of music and listen to, as well as play, all types of music, and the material on **Use Your Illusion** just stresses that point even further.

"We wrote for this album as we always do," he continues. "We all wrote separately and then got together. I wrote, Slash wrote some stuff, Izzy wrote some stuff, and even Dufl wrote this time. Basically what we do is, everybody kinda just writes a whole song on their own. Those guys might delete words, I might delete guitar parts, but I have an idea how I want them to go. Then we get together eventually, throw it in a pot, and see what we can pull out of it."

Well it seems like they had to use a cauldron this time, judging by the excessive amount of material they're giving us!

"We wanted to try and make this one the longest record we possibly could," the vocalist continues. "We just put down all the songs that

most," counters Slash. "The thing with being on the road is that you never really have any problems hanging over you, when you're on tour. When you're going from city to city all the time you don't think about anything else but getting to the next gig. When you come off the road it's a whole other world. I mean, having to deal with day to day garbage is not easy, no matter who you are. Also, I guess you could say I live for the stage — a typical guitar player, huh?"

"On the road, I'm a totally different person," Axl reflects. "I'm very to myself, because I'm so concerned about my onstage performance and my vocals. A lot of times I go into sort of like a trance when I'm onstage singing. I just really get into the song, and I've almost fallen off the stage a number of times because of it. It's really just about throwing myself into the song so wholeheartedly that it's hard to immediately snap out of it."

Looking into the future, there is much speculation as to what this group will do, and

# GUNS N' ROSES

## BAD TO THE BONE

Top Gunners Finally Get Their Act In Gear And Release **Use Your Illusion**.

BY B.R. FREEMAN

cover art. "And I didn't think anyone would agree to it. Same as with **Use Your Illusion**, I just really liked it and tossed it in, walked away, and everybody else flipped. I couldn't believe they really wanted to use it."

As flamboyant as it's package, some of the tunes housed within including *November Rain*, *Coma*, *Shotgun Blues*, *Dust And Bones*, *The Garden*, *Bad Apples*, *Double Talkin' Jive*, *Don't Cry* and *Estranged*, *Back Off Bitch*, *Why Do You Look At Me?*, *Perfect Crime*, *Don't Damn Me*, *Locomotive*, *So Fine*, *Ain't Goin Down*, *14 Years* and *You Ain't The First* are of the most curious in nature, and quite diverse indeed.

"We've gotten a little bit more experimental," offers guitarist Slash, "and as far as mood goes, I'd say this album leans a bit towards the darker side. It's not as straightforward, straightforward rock and roll as **Appetite For Destruction** is."

"One of the reasons that we did the *Lies* EP was so that we wouldn't get pigeonholed into

we liked."

As we all know, dissension among bandmembers (especially with this group) is usually the norm, therefore it isn't unusual to find that their passions hang at opposite ends of the spectrum.

"I prefer being in the studio, recording, as opposed to playing live," remarks Axl. "I mean, live is fun, it's a blast, but it's really just like having a one night stand with a girl — yeah it's great, but it doesn't last. Recording is something that's forever — the songs last. When we're in the studio we're creating, and I guess that's what I enjoy the most."

"Don't think that I don't love playing live, it's just that being the perfectionist that I am, if everything doesn't go smoothly then I'm just a wreck. Nine out of ten times on the road, it's completely disorganized, and I get annoyed, and then everyone gets upset. They never know what's gonna happen. It's like, 'What's Axl gonna do next?'"

"Playing live is personally what I enjoy the

what we can expect from them. Remember, critics as well as a few of the bandmembers themselves, predicted the group's premature demise, and here it is mid-1991 and Guns N' Roses are still going strong, bigger, badder, and better than ever! Here's how they see it:

"This album will sell a lot, but I don't think it will be like the last one, like **Appetite For Destruction** was," Slash says. "All that craziness. It doesn't matter though. As long as the material is good — which it is, then I'm happy. Once again, we made the best record that we possibly could, and that's it."

"Whether this one sells more than the last one, is of no significance," says Axl Rose. "It's just that we've not garnered more respect than we had before. If nothing else, at least, years from now I'll be able to say that I had a Number One record. That's one thing they can't ever take away from me."



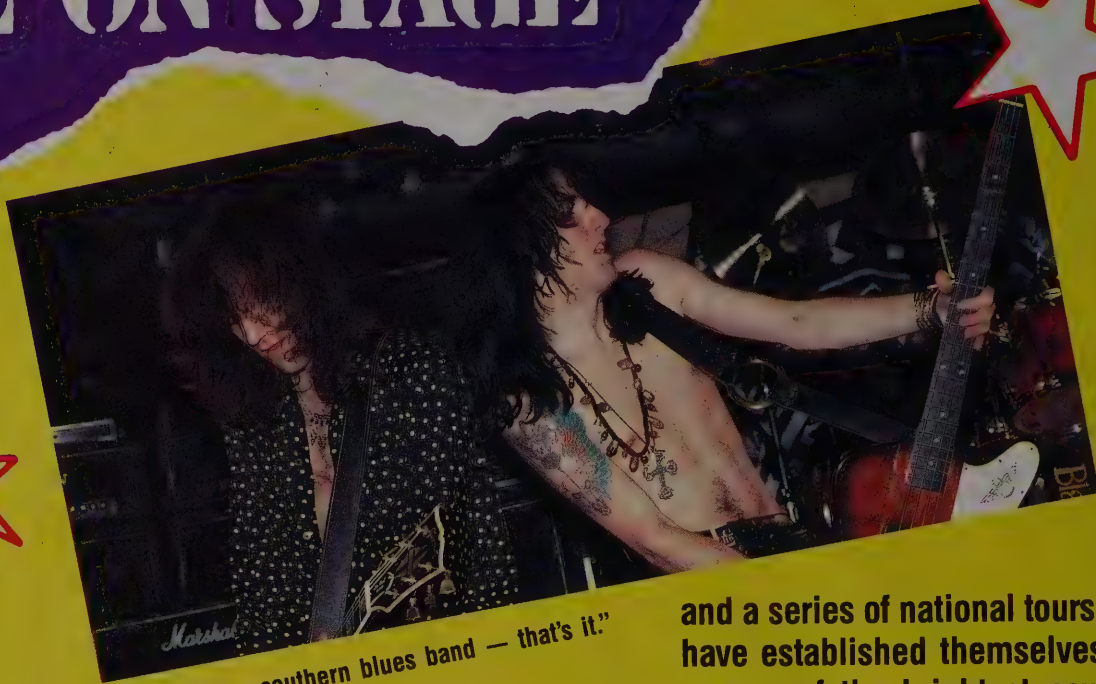
A full-page photograph of Axl Rose performing on stage. He is wearing a black t-shirt with a white graphic, a black leather choker, and a wide, patterned leather belt. He has a large tattoo on his left shoulder depicting a face and a flag. He is holding a microphone in his right hand and has his mouth open as if singing. The background is dark with some stage lights visible.

AXL ROSE

HIT PARADER



# LIVE ON STAGE



"We're a southern blues band — that's it."

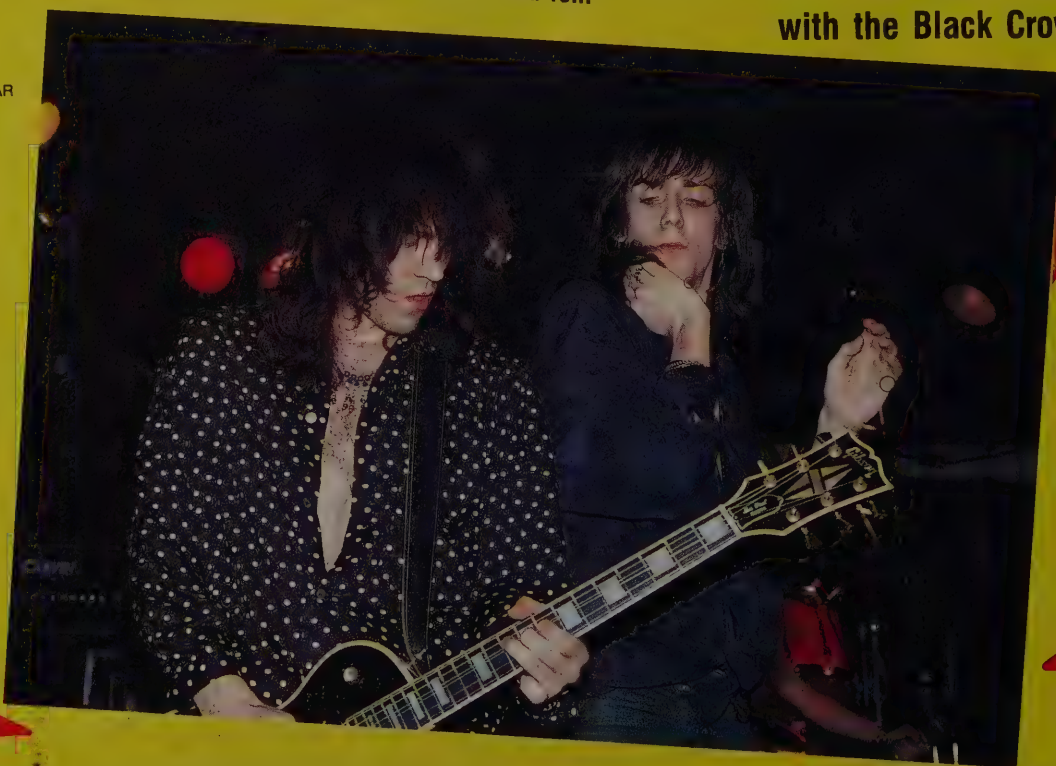
## The Black Crowes

They've outraged...they've entertained...they've proven that the blues are still alive and well. Who else could we be talking about but the Black Crowes, those Georgia rockers who with one platinum album, *Shake Your Money Maker*,

and a series of national tours, have established themselves as one of the brightest new lights in the rock stratosphere. It has been on the concert stage, however, that vocalist Chris Robinson, guitarists Rich Robinson and Jeff Cease, drummer Steve Gorman and bassist Johnny Colt have really proven their metal mettle, something we discovered when we went live on stage with the Black Crowes.

"You have to say what's on your mind — that's rock and roll."

ALL PHOTOS BY  
ANTHONY CUTAJAR







**CHRIS ROBINSON**



It seems almost trite to call Alice Cooper "A Legend." For more than 20 years Cooper has helped create and continually redefine the bounds of the hard rock realm with an artistic vision that has established both the quintessential look and sound of the heavy metal form. His albums such as *Billion Dollar Babies*, *Welcome To My Nightmare* and *Killers* stand as hallmarks of metal evolutionary history. But despite his past triumphs, it's been over the last three years that Cooper has enjoyed his greatest success. First, his 1989 release *Trash* returned him to the top after years of battling the demons diminishing sales, poor health and alcohol addiction, selling three million copies in the process. Now, his latest LP, *Hey Stoopid*, stands as one of the year's most successful hard rock ventures, once again proving that when it comes to rock and roll know-how nobody can touch the inimitable Alice.

**Hit Parader:** Who are you talking to with an album title like *Hey Stoopid*?

**Alice Cooper:** I'm talking to the kids out there, and I don't mean that as a put down of them at all. The fact is that in 1991 it seems like just about everyone has some sort of cause, some issue that they're making a stand for. Sting, for instance, is trying to save the rain forests, and that's great. But as I look around, I see what I think is a more pressing issue and that's all the kids out there who are killing themselves. I get a lot of mail from 15 year old kids who tell me that they're alcoholic and depressed and they're thinking of killing themselves. That just tears you apart inside. The song *Hey Stoopid*, and the album title, is my way of talking to them. If I had the chance to sit down and talk to each and every one of those kids the first thing I'd say is, "Hey stupid, what are you thinking about? Why would you ever think of killing yourself?" You have to try and connect with them on their level, so I'm using the phrase "hey stoopid" in a street-wise way. Teen-age suicide is a major issue in the country right now, and people like Ozzy Osbourne and bands like Judas Priest have already become swept up in that issue. In fact, I wanted Rob Halford and Ozzy to sing backup on the song. I figured we could clean everything up at once that way.

**HP:** Speaking of "guest stars" your album seems loaded with 'em.

**AC:** One of the best things about having survived in this business for as long as I have is that you do make a lot of friends. There are a lot of people in bands that are very successful now that'll come up to me and say, "Wow, you were the first concert I ever saw when I was a little kid." I try to be real polite about that, but I'm always tempted to tell 'em, "Hey, why don't you play with us when we're on the road and we'll try and blow you off the stage." It's great that people like Nikki Sixx, Mick Mars, Steve Vai, Joe Satriani and Slash wanted to help out on this album, and I was more than happy to have them. They helped make recording the album a lot of fun.

**HP:** You've been playing rock and roll for more than 20 years. What are the biggest changes—both good and bad—you've seen take place in rock over those years.

**AC:** On the negative side I'd have to say that



## COOPER STILL THE MASTER

BY ANDY SECHER

### Legendary Metal Maniac Rocks Harder Than Ever On *Hey Stoopid*.

the sheer cost of putting on a stage production has made some ideas prohibitive. If we went out today with the same staging we used for our *Welcome To My Nightmare* tour it would cost about 5 million. It cost us \$500,000 back then. On top of that, ticket prices are higher, and the economy isn't that great. But on the positive side, I think that the simple fact that rock and roll has become so strong again is great. In addition, the better technology that's available in the studio has made recording a real pleasure.

**HP:** So it seems that Alice Cooper, 1991, is meaner, hungrier and happier than ever.

**AC:** That's a nice concise way of putting it. Alice Cooper's got something to prove, and when I'm that way I'm one dangerous guy.

**HP:** It seems that everything you're doing these days is "fun." That's a long way from where you were a few years ago.

**AC:** It's certainly no secret that I went through a very tough period in my life when I was an alcoholic. Having survived that, and then having *Trash* do so incredibly well, has made me a very happy guy. I'm healthier and happier than I've probably ever been in my life. I run four miles every morning, and I live a healthy lifestyle. The guys in my band are all about 25 years old, and at the end of each show they're exhausted, but I'm ready to keep on going. It's great. It's nice when people come up to me now and tell me they remember something I did on the last tour and I actually remember it. Before, people would tell me about something they saw me do in 1974. I'd have to tell them that not only didn't I remember that incident, I didn't remember 1974!

**HP:** Having *Trash* be so successful has obviously put a little extra pressure on you this time. Do you enjoy having to live up to public expectations again?

**AC:** I really do. I welcome the challenge. I need to be pushed by things like that. I think this is the hardest, heaviest album I've done in many years, but it's also got songs like *Burning Our Bed* and *Love's A Loaded Gun* that are very commercial. People seem to forget that back in the '70s, Alice Cooper was a very radio-oriented band. Every album we released had a top-10 single. I think that's the way it is now. Disco killed us in the '70s, but the fans don't have to be told that rock and roll is back and that it's stronger than ever. I just want to prove that I'm back too.

**HP:** You mentioned some of the songs on *Hey Stoopid*. Tell us about some of your favorite tracks on the album.

**AC:** Just so you know, Slash plays guitar on the title song, and he does a great job. Steve Vai and Joe Satriani play dueling lead guitars on *Feed My Frankenstein* which is about a guy dealing with his libido, which is his "Frankenstein." It's a funny song, but a thing that a lot of us can relate to. My old guitarist Dick Wagner wrote *Might As Well Be On Mars* for me, and that's one of my favorites too. All in all I think this is the best album I've ever done, and I'm pretty proud of some of those other ones.

**HP:** You pioneered many of the visual effects which are now customary in heavy metal. The goulash makeup Alice wore on stage, the infamous guillotine, the chopped up babies, they were "MTV" before there was an MTV.

**AC:** That's true. I've always believed in the "show" aspects of rock and roll. But today I've got to forget about what Alice used to do on stage. I can't live trying to compete with my own past. The big difference in my stage attitude these days is back then Alice was always the victim—the guy who got his head chopped off in the guillotine. Today he's in charge—he's the villain. It makes him more dangerous than ever.



PHOTO: NEIL ZLOZOWER

# HIT PARADER

ALICE COOPER





# TRIXTER

## YOUNG & HUNGRY

New Jersey Quartet Keep Kickin' On Tour As Debut LP Passes Platinum.

BY MARC SHAPIRO

**B**reaks. Bands kill for the good ones and pray they avoid the bad ones. Jersey devils Trixter have had more than their share of the good breaks and, as reported by the band's singer Pete Loran, at least one bad one.

"We were scheduled to play in San Diego and I was motocross riding with a couple of professional riders when I lost it, crashed and broke my leg. Three hours later I was in a cast, on stage and not moving very much. I could have said forget that night but I guess people from Jersey are made of sterner stuff."

Loran is recalling his crash and burn somewhere in Texas where Trixter (Loran, Steve Brown, P.J. Farley and Mark Scott) are continuing a non stop road tour that is threatening to take the band into 1992.

"I don't know when we'll be done with the road thing," says Pete. "I guess we'll stop when people get tired of hearing the songs."

That being the case, Trixter may be on the road for a long time. Tours with Don Dokken, Warrant the Scorpions and Poison certainly haven't dampened the appetite for the band's brand of melodic power rock. The band's self-titled debut album, *Trixter*, recently passed gold, and is on the way to platinum. Sometimes it seems if it wasn't for good luck Trixter wouldn't have any luck at all. But Pete doesn't necessarily agree.

"I don't know if it's all been luck. It might be something in the air or in the water. I'd like to think musical skill has had something to do with it although I know bands that are 10 times the players we are and have never made it. Whatever it is we've got I'm glad we caught it."

It is a penchant for churning out radio and MTV naturals like *One In A Million* and *Give It To Me Good*; music that works, explains Pete, because it doesn't aspire to be anything but real.

"Our songs relate to real life and real people. And we know people are getting that mes-

sage because we're always having kids come up to us and say they heard one of our songs and that it was about them. We're not trying to paint pretty pictures. We're just singing about things people can relate to. We've never been homeless or done drugs so why would we write about those things?"

Trixter was basically cow flop a little more than a year ago, slogging it out in an often closed East Coast rock and roll market. Coming from that, it's no surprise that the band members are enjoying the rock and roll high life. Pete reflects on the fact that the elevator ride to the top has resulted in an attitude change within the band.

"When we first got together we just wanted to play. We didn't really care about anything else. Now we're having to deal with things like contracts and how many T-shirts we're selling. Everybody in this band is more business oriented, which is something that nobody ever expected we'd be. It's making things a lot more stressful because everybody, all of a sudden, has something to say."

Trixter has had plenty to say during the months they've been on the road. But Pete is the first to admit that even singing personal favorites like *One In A Million* began to grow tired after five months of one nighters.

"Things do tend to get a bit stale after a while," admits Pete, "and so we've started to do things a little bit different. Steve will play a guitar line a little differently some nights and I'll sing a lyric differently a few nights just to change things up. When I was younger and would go to concerts I would always look forward to hearing something a little bit different; something where I could say, 'Cool that's something that's not on the record.' I'm sure people who have played our records to death by now appreciate hearing something out of the ordinary when they come to see us live."

The 'come see us live' shoe was on the other foot recently when the band returned to their former high school and performed an acoustic set on campus. Pete concedes that the high

school show was a publicity stunt but that it turned out to mean a lot more to him.

"Yeah it was basically a publicity gimmick but, you know, it was interesting in that it gave us the opportunity to get the last laugh. When we started this band in high school a lot of the kids and teachers would give us a hard time, saying that we were dreaming and that we would grow up someday."

"To be perfectly honest I don't think our expectations for this band were that high when we first started out. We were dedicated and ambitious, but because we were so young when we started, it led to a lot of frustration. The New Jersey club scene was tough enough but we had the extra disadvantage of being underage."

"But the more we started playing around and the more we started getting the positive feedback from other people, the more confident we became. But even when we were signed to our record label, I don't think any of us felt things were going to happen this fast. We figured we'd be on top of the world if we got on a decent tour for a couple of months, we got a little bit of airplay and the album just managed to crack gold. It looks like we were a little conservative in our thinking."

That conservative thinking has extended, to a certain extent, to Trixter's post concert antics. Although he claims that "the guys in Poison and Stryper really know how to party," Trixter's party hearty attitude has tapered off as the road wars have gotten longer.

"I think we basically started to run out of gas at the five month mark," says Pete. "At this point I tried to stay away from the parties and just crawl back to my hotel room after a show. I think it's been a good idea. We're trying to have a career rather than just have a hit record. To do that you've got to stay healthy."

But that doesn't mean that Pete and the rest of Trixter have joined a post concert nunnery.

"We're still doing things. As soon as my leg heals I'll be back on the motorcycles. Rock and roll is hard work. You've got to have some fun."





TRIXTER

HIT PARADER

PHOTO: ANNAMARIA DISANCI



# BEHIND THE SCENES

## SLAUGHTER

Mark and Dana seem to have found some interesting new friends.



PHOTO: ANNAMARIA DISANTO

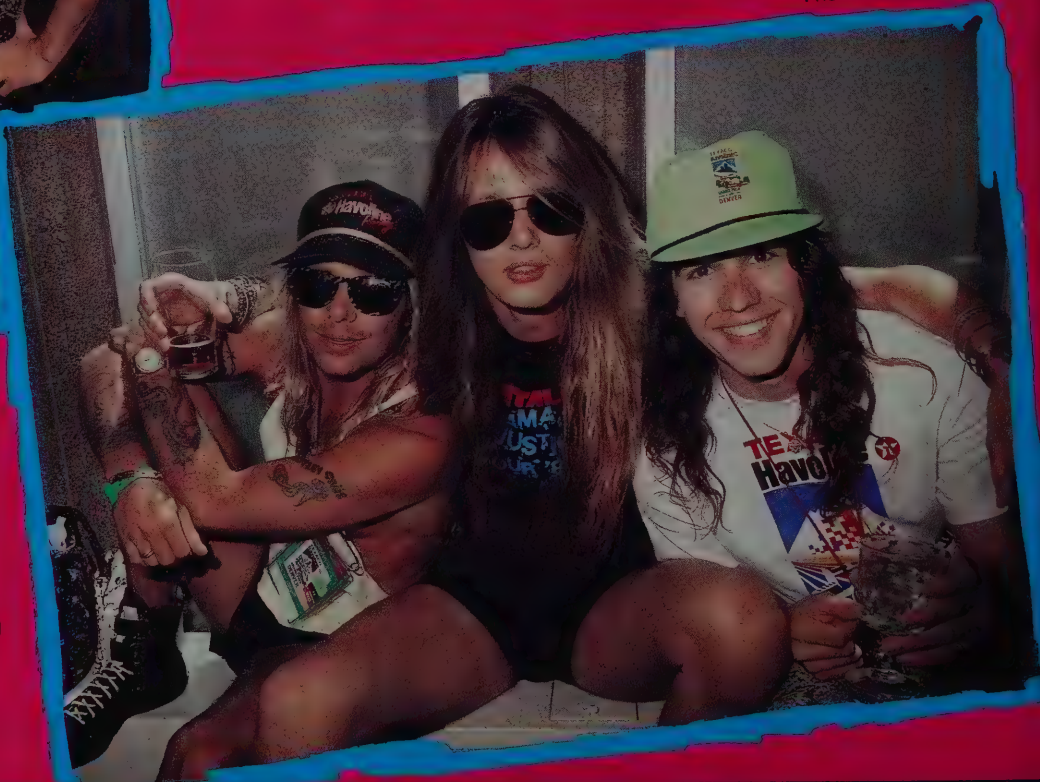
They're the wildest band in rock; four fun-loving guys who'll never say no to anything that might result in a good time. The girls love 'em — the guys dig 'em, and their debut LP, *Stick It To Ya*, has sold more than two million copies. It's no wonder that it's hard to find a party without Slaughter these days.

PHOTO: GENE AMBO/PHOTOFEATURES INT.

PHOTO: MARK WEISS

Tim spends some time with Faster Pussycat's axe man Greg Steele.

It's a singer's convention as Vince Neil and Sebastian Bach hang out with Mark.





Rikki Rockett & Mark Slaughter



HIT PARADER

PHOTO: NICK CHARLES



**T**he subway roared into the 34th Street station, pushing a stream of smelly, hot air in front of it. The members of Tuff stood in awe as the sleek, silver train roared past them only inches from where they stood. "Hey Mike," vocalist Stevie Rachelle yelled at drummer Michael Lean, "make sure you get that on camera." With that, Lean whipped his hand-held video camera to his eye and began filming the subway's gradual slowing down, much to the amusement of some world-weary New Yorkers who were walking by, staring at the group of long-haired rockers. "Wow, I didn't think these things went that fast," bassist Todd Chase said with an ear to ear grin. "Can we take it all the way to the last stop?"

The subway finally rolled to a halt and the doors popped open with a sudden burst. Out poured a flood of New York humanity, hustling

a spectacle the boys in the band had never seen before- a true slice of New York. "Hey, you wanna give me a quarter," a member of Tuff's entourage asked the begger. "Sure, I'll help you out," came the reply as the bum handed the startled rocker the quarter.

Within minutes the subway had blazed up to the 50th Street stop, right underneath Tuff's mid-town hotel. As they walked the last block up Broadway to their front door, they couldn't help but marvel at the nightlife around them. "Hey, that club over there advertises free drinks and strippers," Rachelle said. "Did you see those two guys over there sleeping in the street?" Chase asked. "Which way to the Statue Of Liberty?" DeSaint wondered. "What are my chances of getting mugged on this street corner?" Lean questioned. No, Tuff hadn't adapted to the fast-paced lifestyle of the Big Apple too well during their first New York visit, but the boys knew that with the release of their debut LP, *What Goes Around Comes Around*, by

Poison's Bret Michaels, who contributed the song *Wake Me Up* to the band's album, can't stop talking about Tuff. In fact, when on MTV's Rockline program, neither he nor host Martha Quinn could contain their enthusiasm for Tuff. "I really like them," Poison's main man said. "In fact I would have liked to have produced their album if I wasn't on the road at the time." Michaels' enthusiasm has been mirrored by rockers and fans around the world- a fact evidenced by the album's "Five Star" review in England's *Kerrang!* magazine. But so far, the boys haven't let the attention go to their heads. After spending three years on the L.A. scene during which they experienced countless disappointments and broken promises, they won't be satisfied until they've got a gold record to put up on their wall.


"It's a little scary to finally have the record out," Lean said. "But it's a great feeling too. It's hard for us to believe that after so many years we're finally a band with an album out there for everyone to buy. Now all we need is for the people who've supported us over the years to help us out again- we know they won't be disappointed when they do."

Tuff's legion of supporters are an almost legendary group of fans who've rallied to the band's side during good times and bad. Numbering in the tens of thousands even before the group signed their major label deal late in 1990, the "Tuff Muff Fan Club" has grown by leaps and bounds, thanks in no small part to the band's debut single *All New Generation*, one of the catchiest and most memorable hard rock songs to hit the airwaves this year. The fan's support, and the song's success hold a special significance for Rachelle.

"That song is like the history of rock and roll," he said. "It took me a long time to get all the names in there and get them just right. We mention everyone from Buddy Holly and Richie Valens right up to Skid Row and Aerosmith. It's really a fun song and I think the fans have really reacted to it the way we wanted 'em to. We're a band that likes to have fun, and so do the people who support us."

With the album out, the band's attentions have now turned back to their first love- having fun with their fans on the road. While they're still hoping that a major tour opportunity comes their way, the boys are more than willing to take the slow-but-steady path to the top by playing clubs and theatres anywhere and anytime they can. With friends like the members of Poison and Warrant, perhaps Tuff's big breakthrough tour is only a phone call away. But in the mean time, the band will just keep plugging away, doing what they've been doing for the last three years- only this time they have global conquest rather than mere survival on their minds.

"I think our attitudes toward things have changed a little," Rachelle said. "We know that this is our big chance, a chance we've been waiting for for a long time. We're not gonna blow it by acting silly and doing dumb things. This band is determined to take every opportunity and turn it into something positive. We think that's the thing that's gonna make the difference for us."



# A RIDE ON THE WILD SIDE

**WE TAKE YOU ON A TOUR OF THE BIG APPLE WITH ROCK'S HOTTEST YOUNG ACT.**

BY ROB ANDREWS

and bustling, practically running over the Tuffsters, El Lay guys who just didn't know when to get out of the way. Once the rush was past, the boys climbed aboard, digging every aspect of the Big Apple's seediest side. "I think I saw a rat on the tracks just before the train came," Rachelle said. "Which one, Stephen Percy or Warren DeMartini?" guitarist Jorge DeSaint joked.

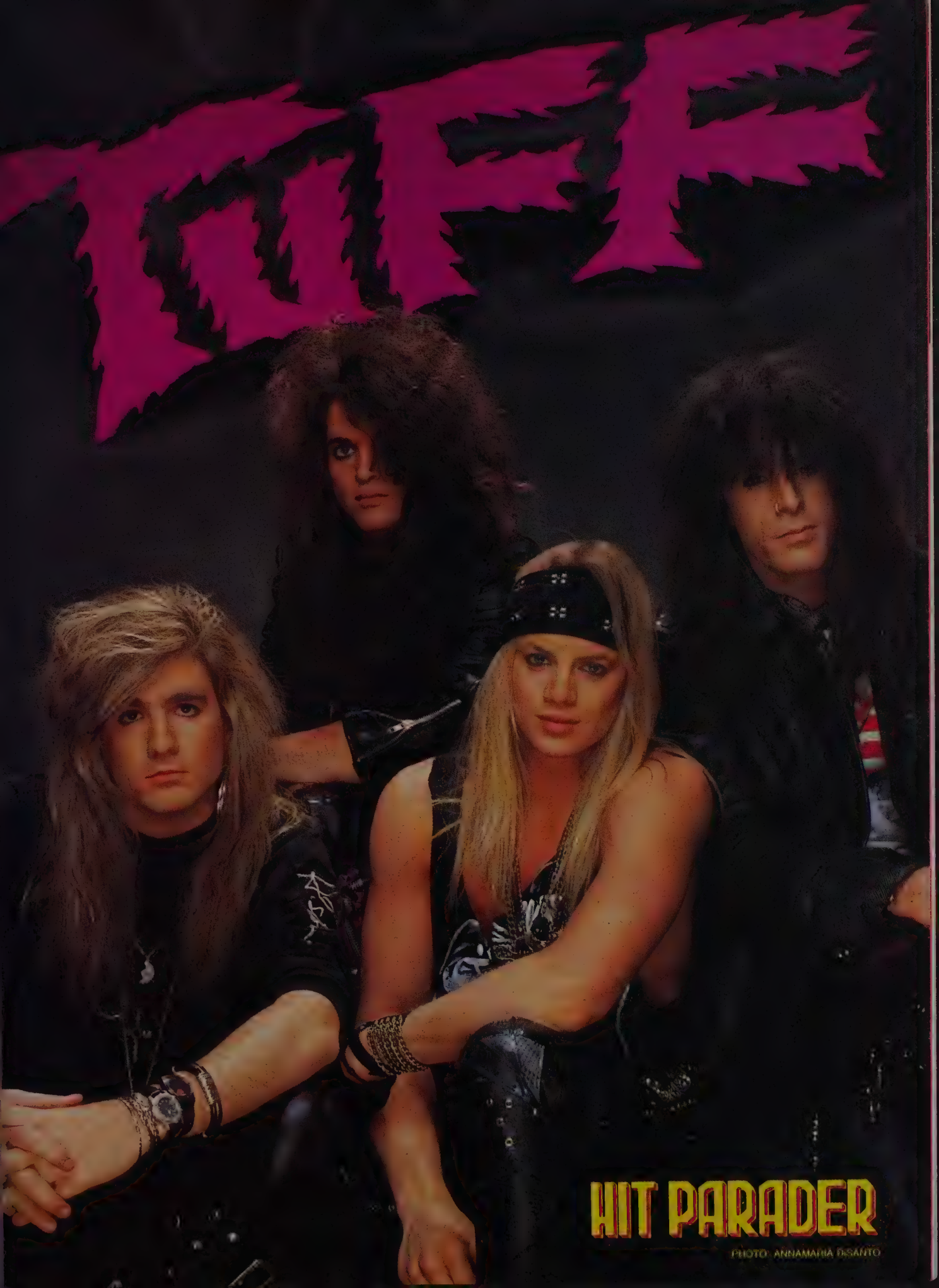
Within seconds, the band members dove for the few empty seats that remained, and hung on for dear life, expecting a NASA-level G-force pull as the subway screeched away from the station. When the expected "ride" didn't happen Rachelle seemed almost disappointed. "Not as good as Disneyland," the blond singer said. Just then, however, the "entertainment" started. A bedraggled soul with filthy clothes, mismatched shoes and a New York Knicks wool cap on his head started walking through the car asking that change be placed in the tattered coffee cup he held in his hand. It was

the time they returned to the city in late summer, they'd probably be conquering heroes.

"This is really an exciting time for us," Rachelle said. "We never really had the chance to spend any time in New York. We had been in the Mid-west, where I'm from originally. And we've played throughout California and the Southwest, but a place like this is definitely a little different. Do you think they could spot us as tourists as we ran around with our video cameras shooting pictures of the guys sleeping on the streets? Maybe after a few trips here we'll take it all in stride, just like the New Yorkers do."

With the success of their debut disc, the Tuff guys have begun taking many elements of life in rock's fast lane in stride. In fact since the release of the album last May their lives have been a veritable whirlwind of publicity trips, tours and promotional visits. Even the likes of





**HIT PARADER**

PHOTO: ANNAMARIA DISANTO



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# CELEBRITY RATE-A VIDEO

BY ANNE LEIGHTON

**K**ane Roberts was leaning back in his chauffeur-driven limousine, talking on his cellular phone as **Rate-A-Video** tossed him some hard rock and heavy metal videos. Kane admitted he likes all rock, especially old bandmate Kip Winger and King's X, plus music from the play, **Phantom Of The Opera** and the movie, **Wild At Heart**.

## **AC/DC, Thunderstruck**

I saw this one. AC/DC's incredible. It's just another way to watch Angus do that walk. AC/DC is still holding the banner of straight hard rock. That's what's heavy about it. That's a total thumbs up. You can depend on AC/DC to throw a straight, hard fastball. The other thing is it's a performance video and you can tell it's a performing band, not a bunch of studio guys.

## **SUICIDAL TENDENCIES, Send Me Your Money**

Total attitude. They've got an evil sense of humor. I'm not crazy about the extras in the video, but the band really puts out. The lead singer is causing major friction on the screen. Real sense of humor. These guys are great. They remind me of a garage band and, in their spare time, they're the bullies on the block. I give this video the attitude rating.

## **THE LYNCH MOB, River Of Love**

It feels like the type of video that was pioneered by Wayne Isham with the stuff he did with Bon Jovi and Motley Crue. As far as the band goes, you get a guitar player like George Lynch and a great vocalist and you can never lose when it comes to what I want to see and hear. George is one of my favorite guitar players of all time. He always throws a little curve at the end of his riffs that are very personal. George Lynch gets an A plus for his performance. It's interesting to watch him play. It's one thing to stand there and do the tired and true moves. He was really putting out. After seeing this video, I'll get the Lynch Mob record.

## **POISON, Ride The Wind**

I really feel like they capture their audience and the feel of their music—everything in this video. It's like one of their live shows. Also they're such great songwriters. I'm not sure who does most of their writing but their songs are striking chords in everybody; they got a big following. *Unskinny Bop* is my favorite Poison song, because it came so far out of left field. It was so different and it fit right into their thing. Radio loved it and everybody lov-

ed it. This video is really shot well. The scene where the girl's pulling her skirt up in the beginning is one of my favorite shots in the video.

## **TESTAMENT, The Legacy**

I appreciate the fact that these guys aren't doing what everybody else is doing. It's a different kind of video — a different kind of song. I like the black and white feel. Also, the reaper with the thorns is cool. It looks spooky and kind of draws you in. I like seeing special effects.

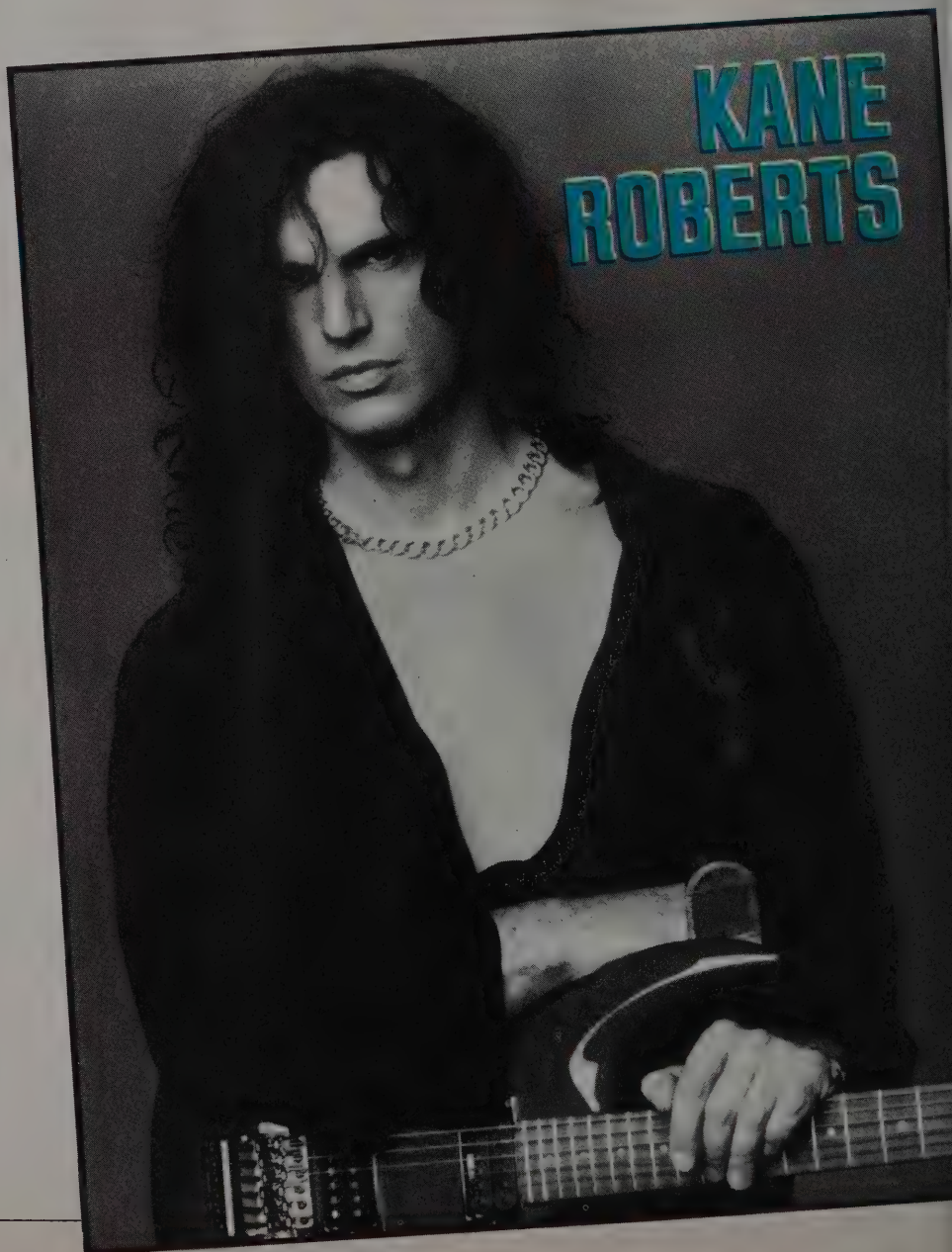
## **TRIXTER, One In A Million**

You know the 12 frames per second? That's all that blurry stuff whenever you see that in a video. They kind of slow the film down; I like that. I like their last video, *Give It To Me Good*, and I like this one. Trixter's really good. You can tell they're gonna be making some noise. They have a certain vibe; they have a really good energy and it really comes across.

## **SCORPIONS, Don't Believe Her**

That kind of strikes me as another one of those traditional videos—that certain style with the camera searching around. They're a great band. It wasn't like they were trying to break any new ground with this clip. They basically wanted to do a performance video.

**Kane Roberts: "AC/DC is still holding the banner of straight ahead rock."**





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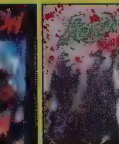
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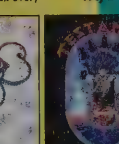
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# TESLA

## HOBBY

BY RICK EVANS

## SHOP

Each month, we give you an inside view of the hobbies of rock's biggest stars. Obviously, there's a lot more to the men who make music than you might think. This month's visitor to the hobby shop is Tesla's Brian Wheat.

**T**esla's Brian Wheat is a man of many interests. In fact, it sometimes seems that there's not enough time in the day for this bass beater to accomplish all he wants. Of course, these days most of Brian's time is taken up with either promoting Tesla's new album, *Psychotic Supper*, or getting together his life as a newlywed (he married songstress Sandi Saraya late last year). But if Brian does have one hobby that shares equal billing with his music and his marriage it's his obsession towards exercise and physical fitness. It's no secret that a few years ago, when Tesla first got signed, Mr. Wheat was a tad on the chubby side. But after realizing that he needed to be in tip-top form in order to successfully compete in the rock market, he went on a health regimen that has resulted in him attaining the slim and trim figure he sports today.

"It was just something I wanted to do; something I needed to do," Wheat said. "I saw myself in some band photos and just didn't like the way I looked. So I went on a diet and got myself into a real exercise routine. I even take an exercise bike with me on the road. The crew finds an empty dressing room and sets up the Lifecycle in there. Every day before the show I put on my Walkman, and then pedal hard for about an hour. You can burn off a lot of calories during that time. And besides helping you maintain your weight, working out like that really gives you stamina for the stage."

Wheat feels that a healthy lifestyle isn't out of character for a rock and roll performer. He's seen his share of rockers who believe the only way to go is to drink, drug and womanize themselves to the brink of extinction. That kind of living just isn't for him. While he's not a fanatic about his food intake, noting that trying to maintain a great diet is virtually impossible while a band is traveling on the road, he does insist that he tries to eat healthy whenever he can, especially avoiding the fatty backstage cold cuts which are as much a part of nightly

life on the rock and roll trail as screaming fans and loud amps.

"My mental state on the road is totally different than when I'm at home or in the studio," he said. "I'm usually about 10 pounds heavier when I'm off the road, and unless I'm careful that 10 pounds can become 20, so I really watch it. When I'm on tour I'm almost too food conscious — it's almost sickening. The last tour I lived on Snickers bars and Diet Pepsi. It wasn't the best diet, but it worked. You've got to realize when you're on tour you're up late, so you don't get out of bed until mid-afternoon. At that point, all you want is a sugar rush to get things moving. So that's where a Snickers bar comes in handy. Then I'll go out and run four miles or do the Lifecycle, depending on the weather. I'll take a shower after that, chill out and get ready for the show. There's no time to eat."

"After a show is when I'll have my 'big meal,'" he added. "But even then it's usually just a salad, nothing too heavy. On our days off, I'll usually eat a big meal, but I realize that's not a healthy way of doing it. This tour I'm determined to try and have three light meals a day. The only reason I don't do that usually is that I've got the metabolism of a snail — I can get heavy just looking at a donut."

Despite his health awareness, Wheat knows that like any other "addiction," when you're a foodaholic, you can easily fall "off the wagon." Especially now that he's married, and needs to please his wife's eating desires as well as his own, he admits that the temptations of pizza, milkshakes and burgers often raise their ugly heads. But instead of trying to totally fight off such treats, Brian knows the smart way is to handle them with moderation.

"Hey, anybody would rather eat crap food than the things that are good for you," he explained. "If I want a shake, I'll have one occasionally. But I'll try to do it before I work out. That way not only don't I feel as guilty, I know I have a way of working off those extra calories. I just have one rule I follow — I won't have something really bad right before I go to bed. That's one sure way to put on extra pounds. I'm certainly not a health food junkie, but I try to stay disciplined. That's my secret. It is tough, though, when your wife says she wants pizza

and you have to sit there watching her. Forget it! You just eat it too. When I've been bad and put on some extra pounds I just go back on the Rotation Diet which has me eating a lot of fish, vegetables, chicken and things like that — all high protein. It's the sensible way of doing it."

Brian knows that there's more to being healthy than just eating right. In fact, as soon as Tesla finished work on their latest LP last May, Brian kicked off an intense training period that saw him increase his aerobic work load in addition to changing his eating habits. During that time he was up at 10 every morning, and after a light breakfast he'd hit the highway for four miles of running. Then it was on the exercise bike for even more of a work out. He admits that such a regimen has paid huge dividends once he gets on the road.

"You don't realize how hard you've got to work on stage for two hours every night," he said. "This'll be the first arena headlining tour that we're doing, and I know we all want to be in both mental and physical shape to handle everything that's thrown at us. Believe me, nothing ever gets easier in this business. The more records you sell, the more arenas you can play, the pressure just keeps building. You need to be in good condition just to handle it all. Once you're on the road you get back to living wild hours and really having no set schedule. You're traveling, ending up in a different place every day, and if you don't watch it, that kind of lifestyle can really get to you."

"But we're all looking forward to what's ahead of us this time. We're really feeling good about this album and about ourselves. We think the fans know that they're always going to get an honest album and an honest tour out of Tesla, and in order to give 'em the kind of show they want we've got to feel good about ourselves. We're going out there supporting the best album we've ever done. This record is the first time all five guys in the band said 'Hey, we dig every song on the album.' Before we each would like nine or 10 out of 12 songs. But this time we're a stronger unit than before. We've all grown up and matured both musically and as people. We know we've got to take care of ourselves in order to deliver the kind of music that we want."



# HIT PARADER

TESLA



PHOTO: BENE AMBO/PHOTOFEATURES INT



# INDIE REVIEWS

BY DANIELLE  
DOWLING

RATING SYSTEM: \*\*\*\*\* = EXCELLENT  
\*\*\*\* = VERY GOOD \*\*\* = GOOD  
\*\* = FAIR \* = POOR

## MALEVOLENT CREATION

### *The Ten Commandments*

There's something evil in the soil of the seemingly pleasant state of Florida. Either the Sunshine state is producing the brutally intense sounds of death metal or whiny yuppies from hell who pass their time banning albums. Unfortunately, this has nothing to do with Malevolent Creation. They are a quintet from Buffalo who, with their latest LP, *The Ten Commandments*, provide a somewhat murky beacon of light to guide you through the death metal bog created by the more unimaginative bands of the genre. The light gleams brightly as you listen to *Sacrificial Annihilation*. The song tightly binds the listener with its rhythm, and slices you with stunning precision of its riffs. But the same can be said about a lot of death metal songs, and so the light is almost extinguished by the overabundance of over-used and over-dramatic phrases and structures.

Rating: \*\*\*

## SACRIFICE

### *Soldiers of Misfortune*

*Soldiers of Misfortune* is Sacrifice's comeback album, which is unfortunate because it makes you wish that they had stayed in anonymity. This Canadian quartet claims that they have diversified their sound since their days of yore, but this does not prove to be evident on their latest release. To put it plainly, it's boring. There's no flair, no spice — nothing except exhausted power chords and a lead singer who sounds just like John Connelly of Nuclear Assault. For the most part, Rob Urbinati's vocals do not fit the music, rather they stand out like a catcus in a field of flowers. There are some points where a melodic hook grabs your attention not making *Soldiers of Misfortune* entirely forgettable, but these blessed moments are rare.

Rating: \*\*

## NOCTURNUS

### *The Key*

Keyboards in a death metal group? It will never work! For the most part, as evidenced by Nocturnus' latest offering, *The Key*, it doesn't! One can't help but be reminded of some cheesy horror flick as the keyboards drone away in the background. The idea itself is good, but in metal the keyboard should be used as an enhancer, not as a lead instrument. A keyboard can be utilized in the pursuit of noise, but one must exercise caution. Groups like Cop Shoot Cop and Godflesh are successful examples of this practice. They use keyboards to cement the ideas suggested by their melody and rhythm. At points on this album, like on *Destroying the Manger* and *Lake of Fire*, Nocturnus use keyboards properly by enhancing the melody with a Gothic undertone. Like most death metal bands, they're tight, fast and aggressive. It's interesting to note that, especially on *Standing in Blood*, they shift the focal point of the music from the lead singer to the instruments, and perhaps that's for the best.

Rating: \*\*\*\*

## LAST CRACK

### *Burning Time*

A dodo bird attempts to take flight. It flounders about in vain because it is tethered by its clumsy frame. Last Crack tries to travel the flights of fancy with their follow-up to *Sinister Funkhouse* #17 entitled *Burning Time*, but this disc fails to take flight not because it's clumsy but because it's tethered by reversion to what is expected and accepted for a metal/alternative band. Not that they do not escape these bounds from time to time; they do on *Kiss a the Cold*. And the effort is apparent throughout. You can feel the soul in every riff and every lyric. There's also a mystic feeling that unravels itself more and more with each song. This is akin to the essence Jane's Addiction instills within you. The guitars in *Mini Toboggan* gently kiss the melody and quietly transpose to a mellow jazz structure, reminiscent of recent Fates Warning. This could be a great album, if only they could free themselves of the boundaries that constrict them from exploring the new and unconquered territories.

Rating: \*\*\*\*



Last Crack: Their latest album gets  
a four-star rating!

## VARIOUS ARTISTS

### *Grindcrusher Compilation*

You're rummaging through the latest stack of records that arrived at the local heavy metal/alternative record store. Famished for fresh, crushing sounds, you dive right in and find the likes of Godflesh, Boltthrower and Morbid Angel. Your interest is peaked, but you are timid. What little cash you have had better buy music that will provide undaunted amounts of pleasure. The noise feast on the *Grindcrusher Compilation* might be the answer to your perplexing situation. On it, you can find some of the best stuff the Combat/Earache label has to offer — from the crushing intensity of Bolt-

thrower, Godflesh and Napalm Death to the toxic sounds of Naked City and Spazztic Blurr. *Colostomy Grab Bag* by Old Lady Drivers is a particular standout which mixes some excellent grunge and distortion with lilting spanish guitar bits. This compilation is not without its share of duds. One may be best warned to stay away from the likes of Hellbastard or Sweet Tooth, who bore rather than excite.

Rating: \*\*\*\*



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1. SKID ROW, **SLAVE TO THE GRIND**
2. QUEENSRYCHE, **EMPIRE**
3. L.A. GUNS, **HOLLYWOOD VAMPIRES**
4. BADLANDS, **VOODOO HIGHWAY**
5. VAN HALEN, **FOR UNLAWFUL CARNAL KNOWLEDGE**
6. TRIXTER, **TRIXTER**
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9. TUFF, **WHAT GOES AROUND COMES AROUND**
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**THE NATIONAL TOP 10 METAL ALBUMS**

1. SKID ROW, **SLAVE TO THE GRIND**
2. BLACK CROWES, **SHAKE YOUR MONEY MAKER**
3. EXTREME, **PORNOGRAFFITI**
4. VAN HALEN, **FOR UNLAWFUL CARNAL KNOWLEDGE**
5. FIREHOUSE, **FIREHOUSE**
6. QUEENSRYCHE, **EMPIRE**
7. L.A. GUNS, **HOLLYWOOD VAMPIRES**
8. BADLANDS, **VOODOO HIGHWAY**
9. SEPULTURA, **ARISE**
10. SCORPIONS, **CRAZY WORLD**

# METAL IN ACTION

## TOUR DATES

**BLOOD, FLESH AND BEERS: WARRANT, TRIXTER,**

August 2: Allentown, PA  
August 4: Farmingville, NY  
August 5: Mansfield, MA  
August 8: Columbia, MD

**WINGER**

August 2: Santa Clara, CA  
August 3: Great Falls, MT  
August 5: Denver, CO  
August 8: Superior, WI  
August 9: Wausau, WI  
August 10: Eureka, MO  
August 12: Coffeerville, KS  
August 14: Columbus, OH  
August 15: Escanaba, MI  
August 17: Louisville, KY  
August 21: Warwick, RI  
August 22: Meadville, PA  
August 23: Agawam, MA  
August 24: Jackson, NJ  
August 27: Essex Junction, VT  
August 28: Boston, MA  
August 30: Hampton Beach, NH

**GUNS N' ROSES/SKID ROW**

August 2: Los Angeles, CA  
August 3: Los Angeles, CA

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August 3: Detroit, MI  
August 4: Mears, MI  
August 6: Indianapolis, IN  
August 7: Richfield, OH  
August 8: Syracuse, NY  
August 9: Uniondale, NY  
August 10: Philadelphia, PA  
August 11: Bristol, CT  
August 13: Portland, ME  
August 14: Boston, MA  
August 15: Landover, MD  
August 16: Middletown, NY  
August 17: Montreal, Canada  
August 19: Toronto, Canada



# SONG INDEX



76) THE STORY BEHIND THE SONG,  
"MONKEY BUSINESS"

79) MAN IN THE BOX

85) UNTIED AND TRUE

87) SUGAR AIN'T SO SWEET

92) LOVE OF A LIFETIME

92) HUNGER STRIKES

Skid Row bassist/songwriter Rachel Bolan says the band's first single, *Monkey Business*, is about being true to one's heart. "It's about people that conform and jump on bandwagons like, 'What's everyone wearing nowadays? What's the new drug on the block?' It's a snowball effect. I kept getting images of hanging out in Greenwich Village and LA where people all dress the same. That's where the 'playing dollies in the New York rain' comes in. It's like all these Glam Gods that are coming out now don't realize they look like the New York Dolls or David

Bowie. They're like, 'We've got this new image.' Open your eyes. It ain't new. They should put on nametags because you can't tell who's who. They're all people who just seem to be hip and are always on the guest list at the clubs. I was never into that. I always thrived on being a real individual and different from everyone else."

Rachel obviously has little regard for the people he views as trend followers. Those are the people he attacks in *Monkey Business* with lines like "psycho on the edge of this human garbage

dump" and "the vultures telling him to jump." Someone who thinks they're so original will do anything to impress anyone. Then everyone else is telling him to jump. 'You're cool! You're God! And as soon as he walks away, they go, 'That guy's an asshole.' Either you're really my friend or don't talk to me. If you can't stand me, don't say how great you think I am or how cool you think I look. Just say, 'I think you're an asshole' or don't say anything at all."

As recorded by Skid Row

RACHEL BOLAN  
DAVE "THE SNAKE" SABO

Outside my window there's a  
whole lot of trouble comin'.  
The cartoon killers and the  
rag cover clones  
slack heels kickin' rhythm  
of social circumcision.  
Can't close the closet on a  
shoe box full of bones.  
Kangaroo lady with her bourbon  
in a pouch  
can't afford the rental on a  
bamboo couch.  
Collecting back her favors.  
'cause her well is running  
dry.  
I know her act is terminal,  
but she ain't gonna die.  
Slim intoxicated drinkin' dime  
store hooch

is always in a circle with his  
part-time pooch.  
Little creepy's playing dollies in  
the New York rain.  
thinkin' Bowie's just a knife.  
Oah, the pain.

I ain't seen the sun since I don't  
know when.  
The freaks come out at nine  
and it's twenty to ten.  
What's this funk  
that you call junk?  
To me it's just monkey  
business.

Blind man in the box that will  
probably die.  
The village kids laugh as they  
walk by.  
A psycho is on the edge of this  
human garbage dump  
and the vultures in the sewers  
are telling him to jump  
into the fire from the frying  
pan.  
Tripping on his tongue  
for a cool place to stand.  
Where's this shade

that you've got it made?  
To me it's just monkey  
business.

Monkey business  
Slippin' on the track.  
Monkey business  
Jungle in black.  
Ain't your business if I got  
no monkey on my back.

Monkey business.  
Slippin' on the track.  
Jungle in black.  
Ain't your business if I got  
monkey's on my back.

The vaseline gypsies and  
silicone souls  
dressed to the society.  
Hypocrite heartbeat and cheap  
alibis, can't get you by that  
monkey.

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## MAN IN THE BOX

As recorded by Alice in Chains

JERRY CANTRELL  
LAYNE STALEY

*I'm the man in the box  
buried in my shell.  
Won't you come and save me,  
save me?*

*Feed my eyes, can you sew  
them shut?  
Jesus Christ, deny your maker.  
He who tries will be wasted.  
Feed my eyes now you've seen  
them shut.*

*I'm the dog who gets beat.  
Shove my nose in shell.  
Won't you come and save me?*

*Feed my eyes, can you sew them  
shut?  
Jesus Christ, deny your maker.  
He who tries will not be wasted.  
Feed my eyes now you've seen  
them shut.*

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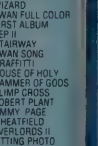
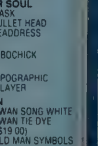
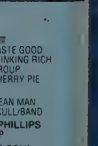
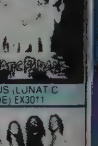
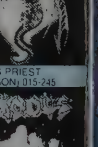
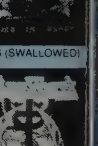
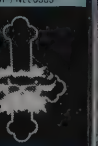
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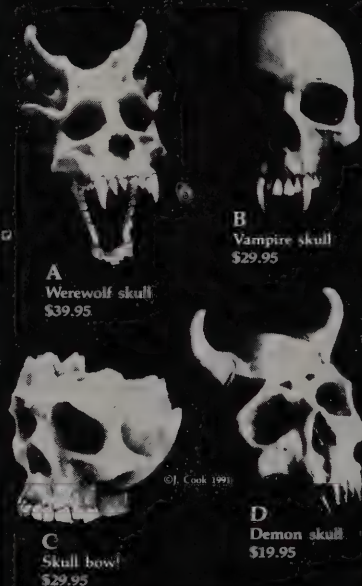
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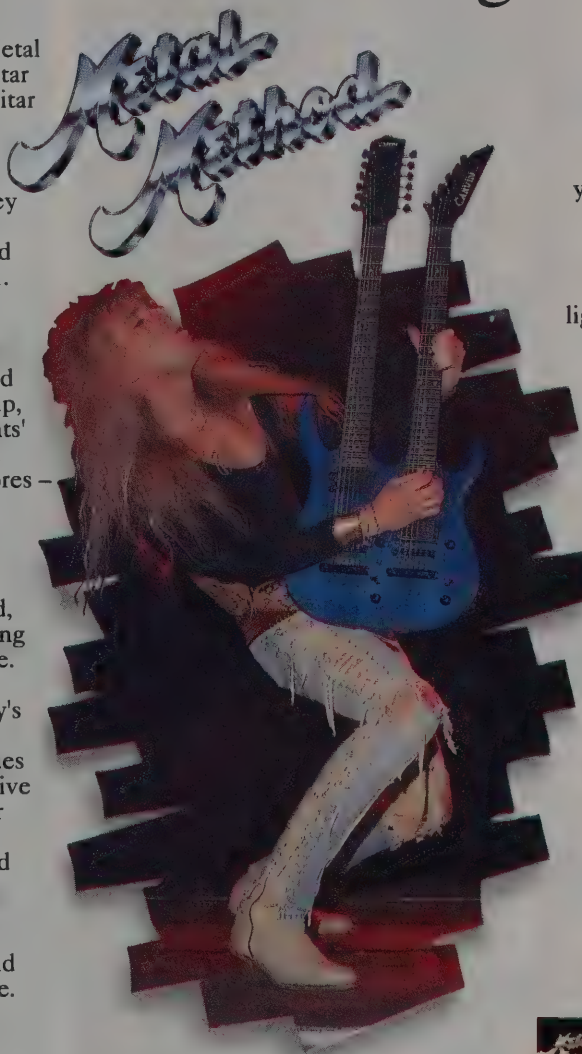
You don't need to know anything about playing guitar to get started, with pointers on tuning and getting the most out of your practice time. Along the way, you'll pick up all the chords you need to play today's metal, basic licks and patterns, simple lead and rhythm techniques and equipment tips for an explosive metal sound. Learn to read guitar tablature, master speed and dexterity with fingering exercises and use your subconscious to make guitar playing as natural as breathing. After 12 weeks, you'll be good enough to join a band and ready for the Experienced Course. 3-hour video includes 12 lessons with manual. The complete Beginner Course is only \$49.95 (#31).

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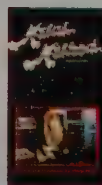
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## UNTIED AND TRUE

As recorded by BANG TANGIO

J. LESTER  
T. KELLER  
M. KNIGHT  
K. KYLE  
K. STEVENS

Oh, my little filly,  
I'm gonna ride you.  
I'm gonna write you a love story  
and I'll make you my very  
own star.  
And when it's cold out,  
I'm gonna crawl inside of you.

She's my little sapphire;  
I'm gonna shine you girl.  
I'm gonna keep you close to my  
heart  
and they'll never tear us apart.  
And when it's dangerous,  
I'll always protect you.  
I'm gonna keep you by my side,  
love.  
I'll give you my pride  
and never be cruel.

And when it's over,  
I'm gonna bring my love to you.  
And when it's over,  
well, I'll be untied and true.  
And when it's over,  
I'm gonna crawl right up to you.  
And when it's over,  
well, I'll be untied and I'll be  
true.

She's my little angel.  
She can part the clouds in the  
sky, lord.  
Bringin' down the heavens  
with just a wink of her eye.  
The devil's never laid his hands  
on her.  
She never gives a reason why.  
She's never been sinned before,  
never even heard the words.  
And when it's cold out  
I'm gonna crawl inside of you.  
I'm gonna keep you by my side,  
girl.  
I'll dry your eyes, you'll never  
be blue.

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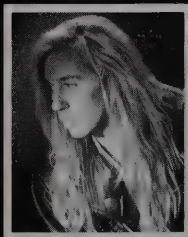
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*done.*  
*Ain't nobody here to help ya.*  
*Momma's in the bathroom fixing*  
*her addiction.*  
*Gotta make herself feel better.*  
*Businessman, he come and kill*  
*it all for fun.*  
*walk away and leave ya dying.*  
*Hey, hey, hey, what da ya say?*  
*New York City*  
*has put the devil in me.*  
*Down to Missouri,*  
*my daddy was a poor boy,*  
*he ain't got nothing*  
*just another hard-luck champion*  
*Got to earn that munny,*  
*got to get himself a better way*  
*around the back outside the*  
*right man's shack.*  
*See the joker and the fallen hero*  
*just beggin' for some wine and*  
*little time*  
*to pick themselves up from zero.*  
*I don't want no free ride cause I*  
*got too much pride.*  
*But a pain like this I'll sure*  
*remember. Seems luck is only*  
*bad and love is only sad*  
*when life is now or never.*  
*Goin' southbound on the break.*  
*Went to the old man to find the*  
*answer*  
*and he said the river knows.*  
*Been to the old man to hear the*  
*story*  
*and this is how the story goes,*  
*it goes*  
*bang! and you're dead!*  
*Life's like a bullet to the head.*  
*Boy there ain't no black or white*  
*only wrong and right.*  
*Hey, hey, hey, what da ya say?*  
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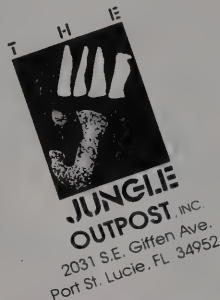
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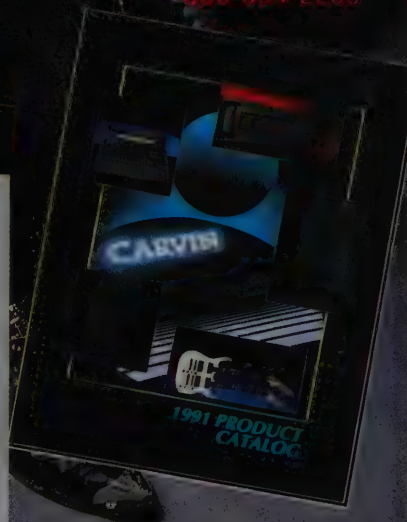
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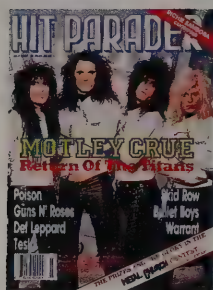
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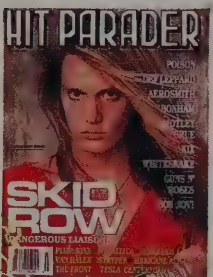
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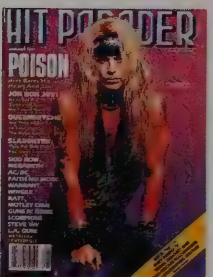
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## LOVE OF A LIFETIME

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*I guess the time was right for  
us to say,  
We'd take our time and live our  
lives together day by day.  
We'll make a wish and send it  
on a prayer.  
We know our dreams can all  
come true with love that we  
can share.*

*With you I never wonder — will  
you be there for me?  
With you I never wonder —  
you're the right one for me.*

*I finally found the love of a  
lifetime,  
a love to last my whole life  
through.*

*I finally found the love of a  
lifetime,  
forever in my heart, I finally  
found the love of a lifetime.*

*With every kiss, our love is like  
brand-new.  
And every star up in the sky  
was made for me and you.  
Still we both know that the road  
is long,  
(But) we know that we will be  
together because our love is  
strong.*

*I finally found the love of a  
lifetime,  
a love to last my whole life  
through.  
I finally found the love of a  
lifetime,  
forever in my heart, I finally  
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## HUNGER STRIKES

As recorded by TEMPLE OF THE  
DOG

CHRIS CORNELL

*I don't mind stealing bread  
from the mouths of decadence.  
But I can't feed on the  
powerless  
when my cup's already  
overflowed.  
But it's on the table.  
The fire is cooking  
and they're farming babies  
while the slaves are working.  
The blood is on the table  
and their mouths are choking.  
But I'm growing hungry.*

1991 You Make Me Sick I Make Music.



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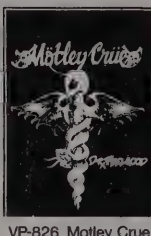
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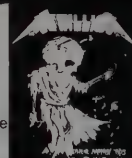
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P-1532 George Michael  
P-1804 The B-52's  
P-7068 Midnight Oil  
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P-3146 Inxs  
P-4108 Elvis Presley  
P-1812 N.W.A.  
P-7111 Bret Michaels "Poison"  
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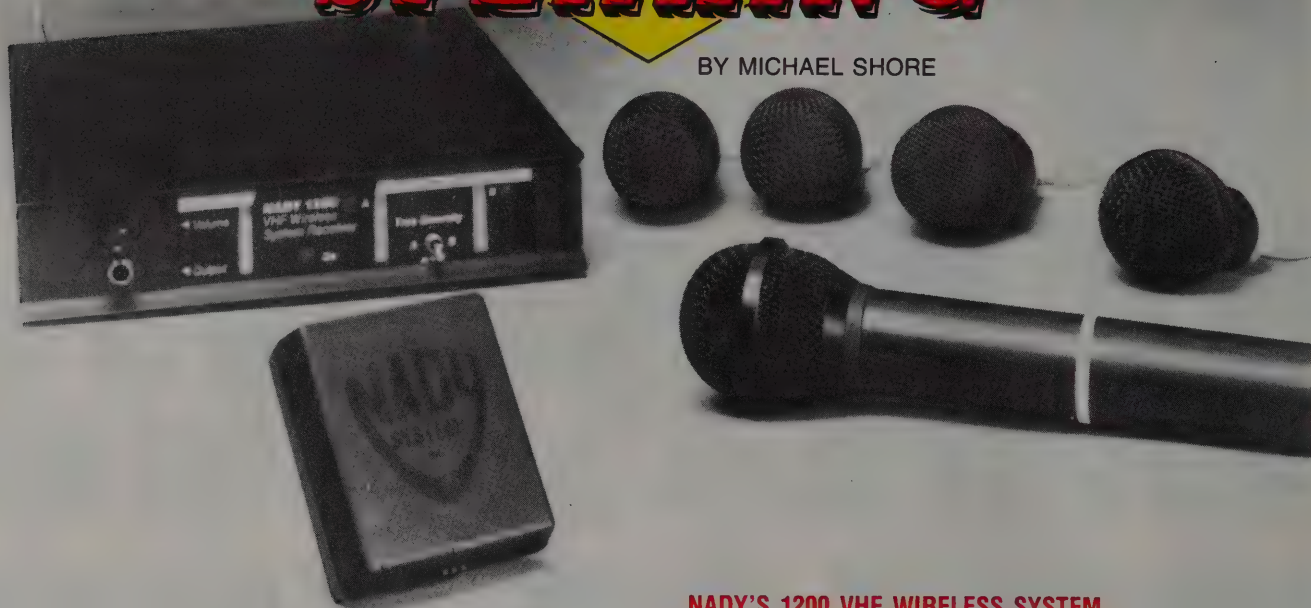
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# INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE



## NADY'S 1200 VHF WIRELESS SYSTEM

In this issue's **Instrumentally Speaking**, we turn away from our usual subject matter — guitars, basses and drums — and check out nothing but effects, amps, speakers and wireless microphone systems. After all, *Hit Parader* readers *do* seem to be the kind who would not play a guitar *without* putting it through some effects, and anyone who plays *anything* onstage needs microphones. And these days, wireless is the way to go — *Go* being the key word, because wireless mics mean you aren't tied down to cords, so you can move around the stage — or into the audience — all you want. The trade-off with some cheaper, less effective wireless systems, of course, is interference along the radio frequencies they use to carry signals: nothing ruins an athletic guitar run, gut-wrenching vocal or an extra-heavy drum solo like the sudden intrusion of the sounds of the local police band radio blaring out of your PA.

That's where companies like Nady come in. They make state-of-the-art wireless

microphones and transmission systems, and now they've got a super-versatile new microphone that, believe it or not, can be used with *other* name-brand mic gear. That's right: Nady's new 1200 VHF wireless handheld mic is user-switchable with popular-brand elements — like those by, say, Shure or Electro-Voice, to cite the *other* tip-top names in this field.

The 1200 has a unique mic ball sleeve with a modular plug that snaps into the casing. Unlike other designs that typically use hard-wire elements to connect the mic element and the casing, the 1200 allows quick and easy capsule changes because the modular-connection set up eliminates the need for soldering. So now you can enjoy the freedom and mobility of this great wireless mic, *and* you can use it with the sound of whatever favorite brand of mic you may happen to have. Nady offers to custom-install any of three popular standard mic elements — the Shure SM-58, and the Electro-Voice NDYM 757 or 357 — or

whatever else you like, or you can do it yourself (or, if you're big enough to have your own tech crew, let them do it).

In case you didn't know, by the way, Nady is a pioneer in high-quality, wireless audio transmission; they invented "companding," a noise-reduction process that is widely used in the industry, and is of course featured in the 1200. Its performance is virtually indistinguishable from traditional hard-wire mics, with a 120 DB dynamic range and an ultra-high signal-to-noise ratio. Nady also uses "true diversity" circuitry in its receiver units, which assures perfect performance in any environment, including no interference and no dropouts. Up to 20 Nady 1200 series systems can be used on a single stage at one time; one of them — with handheld case, standard element, and true diversity receiver — sells for \$1699 suggested retail. That's not cheap, but then, this is serious stuff. To learn more, write Nady Systems Inc., 6701 Bay Street, Emeryville, CA, 94608.



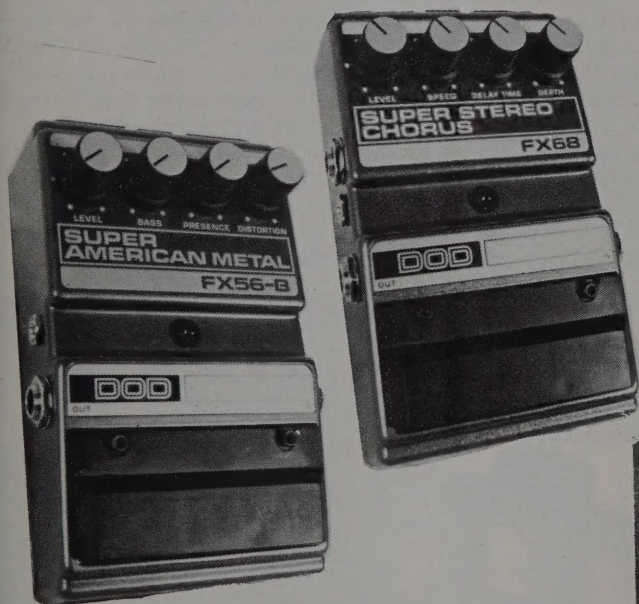
Crate — whose excellent, nicely-priced amps we've been recommending for years — has introduced a new stage series of bass cabinets, all rated at 200 watts minimum. The BE 410 is a punchy cabinet with four 10-inch speakers and infinite-baffle design, priced at \$450 list; the BE 15 is a 200 watt cabinet with a newly designed Crate cast-frame bass driver that's very compact and rugged, listing for \$350; and the BE15EV is another 200 watt cabinet using a 15-inch EVM speaker — a recognized industry standard — listing for \$450. These speaker cabinets match up nicely with Crate's B200XLH bass head, or as additional cabinets with Crate's bass combos the B160XL and XLE. For more info write Crate care of St. Louis Music Co., 1400 Ferguson Avenue, St. Louis, MO 63133.



Yamaha's new RY30 is billed as the world's first true, program-mable rhythm synthesizer, allowing realtime programming and editing functions previously found only on very costly pri synths like Yamaha's SY77. The one feature that really makes the RY20 more than just another drum machine is its programming wheel, on the left side of the front panel; it operates somewhat like the pitch-bend wheels on synthesizers, but with a crucial difference — it has *four* functions which can alter not just the *sound* of the drum parts in the unit, but the parameters assigned to them. The wheel's functions are: 4-octave pitch bend; filter; envelope generator assign; and velocity. With them and the time-shift recording mode, you can, for instance, speed up or slow down individual notes of a drum pattern — adding realism. All parameters are programmable for individual voices. The RY30 also has newly developed trigger pads that are velocity sensitive over a 0-127 midi range, and all onboard voice are ram based — so the entire voice memory is available for new and edited voices. A final note: none of the drum or cymbal voices are looped — they're all digitally recorded and played back just as the original live drummer played them. Wonder who *he* was? To find out, write Yamaha Corp. of America, Dept. SGD, P.O. Box 6600, Buena Park, CA 90622.



Ampeg's just added the AP3550 to its ever-expanding line of rack-mounted bass components. The AP3550 is a two-space, 350-watt solid state AM with level and presence controls, quarter-inch and bind-post outputs, and a slave output jack, plus a limiter that provides up to 30 DB of compression without distortion. The front panel incorporates a led "tachometer" power graph.



DOD's got two new effects pedals out. The FX 56B is an upgrade of the acclaimed FX 56 American metal pedal, adding a bass control to the previous level, presence and distortion controls. So now guitarists can fatten up their fuzz with low-end beef for a heavier metal crunch. The FX68 super stereo chorus delivers excellent sound and high quality at an affordable price, with controls for level, speed, depth and delay time. For more info write DOD Electronics, 5639 South Riley Lane, Salt Lake City, Utah 84107.

ADA's new bassline 15 speaker cabinet is a fine-tuned low-frequency bass cabinet with a 400 watt custom 15-inch EV speaker standard, for maximum power in a portable package. Front ports tune the cabinet to 28 HZ, and give the bassline 15 power and punch without muddiness or boominess. The highly efficient unit is made of heavy duty hardwood, but it weighs only 67 pounds, and with its Ozite covering, big recessed bar handles and custom metal grill, it's road-ready. ADA's new bassline VX, meanwhile, has two heavy duty custom 10-inch woofers *and* two 5-inch drivers for extra brightness; a built-in passive crossover at 2200 HZ eliminates the need for additional outboard crossovers, while a switchable filter tapers the high frequencies so the VX can emulate older, darker, classic sounding bass cabinet. The versatile VX can be used alone as a full-range bass cabinet, or with the baseline 15, for instance, as a matched-pair bi-amp system. For more info write ADA Signal Processors Inc., 7303 D Edgewater Drive, Oakland, CA 94621.





VIDEO

VIEW

BY ANNE LEIGHTON

Warrant's **Cherry Pie: Quality You Can Taste** is this month's Main Course. In addition to five video clips, interviews, tour bus and concert scenes, there's special insight provided about the band members, especially Joey Allen and Jani Lane. Joey expresses his fears about graveyards and nuclear power plants. "Are we near Three Mile Island?" he asks their bus driver, as they travel on a Connecticut highway. Singer Jani Lane is on camera the most, including his classic *Rock The Vote* public service announcement ("It's our country; it's time to take it back") and sharing four previously unheard acoustic tracks. (48 min./19.95/SMV)

Extreme's **Pornograffiti** features six video clips (including *Mama Don't Wanna Go To School* and *More Than Words*) from their two albums, **Extreme** and **Pornograffiti**. (30 min./14.95/PMV). Both Trixter's MTV videos *One In A Million* and *Give It To Me Good* are available (10 min./9.95/Mechanic/MCA Home Video). Megadeth have **Rusted Pieces** with six unedited video clips and interviews (45

min./19.95/Capitol). Eric Clapton, Jimmy Page, Jeff Beck, Kenney Jones and Ronnie Lane are some of the musicians in **ARMS: Artists for Research Into Multiple Sclerosis** video. That 1983 concert includes Jimmy Page's solo version of **Stairway To Heaven** (2 one hour videos at 14.95 each or a two hour video for 24.95/Rhino). There's **Marillion—From Stoke Row to Ipanema** featuring the band live, in rehearsal and interviewed last year (90 min./19.98/Video Music Inc.). **Foreigner: Feels Like The Very First Time** is the final chapter of Lou Gramm's involvement with the band and features Billy Joel interviewing Mick Jones as well as Foreigner's biggest songs (60 min./19.98/A\*VISION ENTERTAINMENT). There's a few compilations—**Rock Classics** featuring 14 bands, including Bon Jovi, Aerosmith, Cream, The Police and Deep Purple (45 min./19.95/PMV). Rhino Home Video has three new volumes from its 12 volume **Shindig** compilation. Just out are **Frat Party** with fun 1960s rockers like The Kingsmen, Sir Douglas Quintet and The McCoys. There's also **Motor City Magic** and **Jackie Wilson** compilations. Stay tuned for more!!!! (14.95 each/Rhino).

There's lots of video magazines—**Metalhead 5** with Trixter singing in the shower, Kik Tracee, Henry Rollins, Tad, Alice In Chains, LA Guns in the studio, Annihilator, Primus, Living Colour and Judas Priest (70 min./12.98/BMG). Look for **Hard 'N Heavy**, vol. 14 featuring Queensryche, Black Crowes, Megadeth, Motley Crue, Kix, Godflesh and Trick or Treat with Ratt's Stephen Pearcy (90 min./19.98/A\*VISION ENTERTAINMENT). **Video Sheet Metal 2** has Alice In Chains, Skynyrd, Tad, Megadeth, Prong, Goo Goo Dolls, Gwar, and Agony Column (60

min./16.98/Red Decibel/Warner Reprise Home Video). The latest new metal magazine is **Turn Up The Volume**, featuring the biggest names in rock. The first issue has Jon Bon Jovi, Bret Michaels, Winger, Trixter and Scorpions.

Edgar Allan Poe's short story, **The Pit And The Pendulum** has been brought to blood-curling life in this month's pick (no sugg. retail/Paramount). Rhino has a few chillers, Richard Chamberlin in **The Last Wave**, (79.95), and **The Children**, which is about youngsters who fry people on touch (9.95). There's other supernatural flicks: **Marked For Death** (92.98/CBS/FOX), a pretty good 1990 remake of the 1968 classic, **Night Of The Living Dead** (89.95/RCA/Columbia). LA-The City is featured in **Dragnet**, a 1950's TV show (14.95/MCA-UNIVERSAL) and **The Killing Zone** (79.95/PM Video).

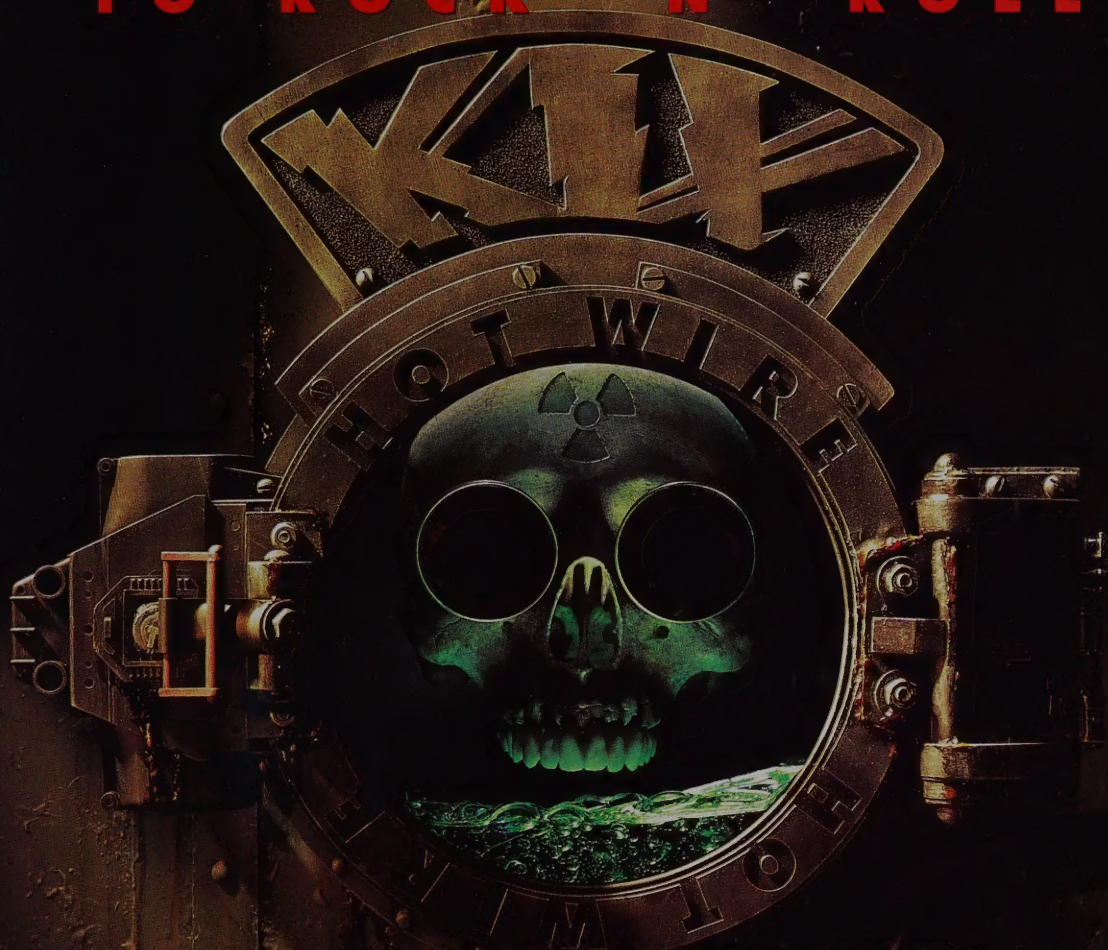
More drama—Jodie Foster in **The Accused** (14.95/Paramount), Traci Lords in **A Time To Die** (PM Home Video), Brooke Shields as a psychologist in **Back Street Dreams** (89.95/Vidmark), David Lynch's **Dune** (19.95/MCA UNIVERSAL), **Houdini** with Tony Curtis (14.95/Paramount) and **The Freshman** with Matthew Broderick and Marlon Brando (92.95/RCA/Columbia). Marlon directs himself and Karl Malden in a western called **One Eyed Jacks** (19.95/Paramount). There's Liz Taylor and Paul Newman in Tennessee Williams' **Cat On A Hot Tin Roof** (34.98/MGM-UA). Paramount has other Williams' movies at 19.95 including Burt Lancaster in **The Rose Tattoo** and Natalie Wood in **This Property Is Condemned**. George C. Scott is in Ernest Hemingway's **Islands In The Stream** (19.95/Paramount). Also look for Tom Hanks, Bruce Willis and Melanie Griffith in **The Bonfire Of The Vanities** (92.95/Warner).

**Warrant: Their latest video is this month's Main Course.**





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